AMBIKĀ
IN
JAINA ART AND LITERATURE

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In The Sacred Memory of My

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Publisher's Note

The Bharatiya Jnanpith has over the years developed an extensive collection of about 15,000 photographs of Jaina antiquities This has been done to build a systematic, comprehensive photographic record of ancient and medieval Jaina art, architecture, paintings, epigraphs etc drawn from both public and private collections in India and abroad These antiquities have made a significant contribution to our cultural heritage These art objects pertain to the period from the Mauryan age to the close of the eighteenth century The Universities and other academic institutions are aware of this rich collection and their research scholars have been consulting it for their work according to their requirements

On the suggestion of some scholars we have planned a series of small monographs on Jaina deities The present volume is the first of that series Similar monographs of Pārśvanātha, Bāhubalin, Sarasvatī, Padmāvatī and others are contemplated It is sometimes felt that even the surface of the rich historical and authentic information available on Jaina art has not been scratched Such studies would be a small effort to let this information reach the interested readers

The Bharatiya Jnanpith is grateful to Dr Maruti Nandan Prasad Tiwari for his lucid and succinct treatise on Ambikā His deep and wide scholarship is writ large on this work Our thanks are also due to the scholars, archaeologists and philanthropists who have variously helped us in our programme Shri Gopilal Amar and Dr Gulab Chandra Jain of the Jnanpith staff have helped Dr Tiwari and have worked hard to bring out this volume

New Delhi
15th March, 1989

B N. Tandon
Director

Preface

Ambıkā, acknowledged as the Yaksī of the 22nd Jina Arıstanemı or Nemınātha, enjoyed a specially venerated position in Jaina worship The popular worship of female principle as 'Mother', representing fertility cult, was adopted by the Jainas in the form of an early Yaksī Bahu-putrıkā who towards the close of sixth century A D , was transformed into Yaksī Ambıkā The concept and visual form of Ambıkā, the most popular of all the Jaina Yaksīs, have some very interesting and revealing aspects which, however, have so far not been properly studied Hence, an exclusive work on Ambıkā was a long felt need

It has been endeavoured in the present work—a desideratum—to give a detailed and critical assessment of the origin and development of the Jaina Yaksī Ambıkā The evolution of her iconographic forms, on the basis of Jaina literature and iconographic texts with their visual manifestation in sculpture and painting, have been dealt with in great details I have personally visited a number of prolific Jaina sites, namely Khajurāho, Deogarh, Mathurā, Osiān, Kumbhariā, Mt Ābū, Tārangā, Khandagiri, Ellorā etc , to make a detailed study of the icons of Ambıkā The treatment of the subject has always been historical The sculptural data have been compared with relevant textual prescriptions for showing the development of her iconic forms Besides nine coherent chapters, the appendices, the detailed bibliography and illustrations have also been added

I must record at this juncture my gratitude to those who assisted me in one or the other way in preparing this monograph My heartfelt thanks are due to Prof M A Dhaky, Associate Director (Research), American Institute of Indian Studies, Varanasi, for kindly reading the manuscript and offering valuable comments

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I am particularly indebted to Shri Bishan Tandon, Director, Bharatiya Jnanpith, New Delhi for kindly giving me an opportunity to prepare a monograph on Ambikā I have greatly been benefited by his valuable comments as well

I deeply appreciate ungrudging assistance extended to me by the American Institute of Indian Studies, Varanasi and the Archives of the Photographs of Jaina Antiquities of Bharatiya Jnanpith, New Delhi for supplying the photographs To M/s Bharatiya Jnanpith, New Delhi are my special thanks for publishing this monograph so nicely and timely The printers are likewise to be thanked for their cooperation

Although I have made sincere efforts to cast fresh light on different aspects of the iconography of Ambikā, I am aware of my personal limitations reflected in the shortcoming of the production, I crave the indulgence of readers and reviewers for their kind suggestions

Banaras Hindu University

Rama-navami, 26th March 1988

Maruti Nandan Prasad Tiwari

Contents

Publisher's Note
Preface

Chapter I	Introduction	1
Chapter II	Ambikā Antiquity and Tradition	16
Chapter III	Ambikā Iconographic Concept and Symbolism	25
Chapter IV	Ambikā in Art Early Phase	34
Chapter V	Ambikā in Art Later Phase (Gujarat, Rajasthan Maharashtra)	43
Chapter VI	Ambikā in Art Later Phase (Uttar Pradesh, Madhya Pradesh)	68
Chapter VII	Ambikā in Art Later Phase (Bihar, Bengal, Orissa)	101
Chapter VIII	Ambikā in Art Later Phase (South India)	109
Chapter IX	Ambikā in Painting	123
References		134
Appendices		145-168
	A Temples of Ambikā	145
	B Jaina Texts and Their Dates	147
	C Eulogies Ambikā	148
	D Bibliography	154
	E List of Illustrations	164

1

Introduction

The political and economic conditions play a vital role in the development of religion and art As regards Jainism, it received patronage and support from the rulers of north as well as south India [1] However, in comparison to south India, the number of rulers embracing Jainism in north India is smaller [2] Jainism also remained a popular religion throughout amongst almost all the ruling dynasties and the masses, specially the business class There are inscriptions from Kankālī Tīlā at Mathurā, Osiān, Khajurāho, Jālore and several other places which frequently refer to the *śresthin* (head of a mercantile guild), ***sārthavāha*** (a merchant), ***gandhika*** (perfume seller), *svarnakāra* (goldsmith), *vardhakin* (carpenter), *lauhakarmaka* (blacksmith), *nāvika* (sailor), *nartaka* (dancer), *veśyā* (prostitute) classes from the general mass and different *gosthīs* (guilds of traders) making significant contributions towards Jainism [3]

The contribution of north India in the development of Jaina iconography is of much more significance than what has been brought out According to the Jaina tradition, all the twenty-four Jinas of the present *avasarpinī* aeon were born in this region and it was the reason that most of the Jaina deities gained sculptural representations first in the region The earliest Jaina images with their characteristic iconographic features, such as the falling hair-locks of Rsabhanātha, seven-hooded snake canopy of Pārsvanātha, the *śrīvatsa*, the *asta-prātihāryas*, the cognizances and the Yaksa-Yaksī pairs also make their first appearance in this region However, the

usnīsa and the *śrīvatsa* are generally absent in the Jina images of south India [4] The figures of the Jaina Mahāvidyās, the complete sets of twenty-four Yaksīs, Jīvantasvāmin Mahāvīra and Jaina tutelary couples and so, are conspicuous by their absence in south India

While Pārśvanātha and Mahāvīra were the most favoured Jinas in south India, Rsabhanātha and Pārśvanātha were the most favoured ones in the North Among the Yaksīs Cakreśvarī, Ambikā and Padmāvatī were accorded the most favoured position in the North, while in the South the popularity of Cakreśvarī was replaced by that of Jvālāmālinī North India has yielded the remains of both the Śvetāmbara and the Digambara sects whereas the remains from South belong only to the Digambara and the *Yāpanīya* sects

The Indus Valley Civilization (*c* 2300-1750 B C) is the earliest civilization of India The figures on some of the seals from Mohen-Jo-Dāro and also a male torso from Harappā remind of the Jina images on account of their nudity and posture, identical with the ***kāyotsarga-mudrā***, all this much comparable with the Lohānīpur Torso [5] But nothing can be said with certainty until the Indus Valley script is deciphered finally

Apart from the doubtful instance as above, we do not have any literary or archaeological evidence regarding any Jina image prior to Mahāvīra Mahāvīra is never said to have visited any Jina temple or worshipped any Jina image [6] In this connection it would be relevant to make reference to the Jīvantasvāmi-Mahāvīra image which is said to have been carved in the life-time of Mahāvīra (*c* late sixth century B C), hence called Jīvantasvāmin or Jīvitasvāmin According to the tradition, a sandalwood image of Mahāvīra, wearing *mukuta* and other ornaments befitting royalty, was carved in his life-time during the period of his *tapas* in palace, about a year prior to his renunciation as prince Like the Bodhisattva before reaching Buddhahood, Jīvantasvāmin also represented a conception which may be called Jinasattva U P Shah, the first scholar to identity the Jīvantasvāmin images,[7] has accepted the literary tradition and conceded that Jīvantasvāmin image was carved in the life time of Mahāvīra He has tried to reinforce his view on the strength of the two Jīvantasvāmin images of the early Maitraka period discovered from Akotā near Vadodara in Gujarat [8] These images exhibit Jīvantasvāmin as standing in the *kāyotsarga-mudrā* and wearing royal dress and ornaments, and one of the images also bears the word 'Jivantasāmī' in the pedestal inscription

The Jaina *āgamas*, the *Kalpasūtra* and early literary works like the *Paumacariya* of Vimala Sūri (A D 473), however, do not refer to the Jīvantasvāmin image The earliest references to these images are found in the later commentaries of the *āgamas* (c mid 6th century A D onwards), and other works, namely the *Vasudevahinḍī*, the *Āvaśyakacūrni* and the *Trisastiśalākāpurusacaritra* of Hemacandra (A D 1169-72) These works mention the existence of the Jīvantasvāmin images at Kośala, Ujjain, Daśapura (Mandsaur), Vidiśā, Purī and Vītabhayapaṭṭana [9] The *Triṣaṣṭiśalākāpuruṣacaritra*[10] while dealing at length with the legend and the iconographic features of the Jīvantasvāmin images, mentions that Chaulukya ruler Kumārapāla (c A D. 1145-76) caused the excavation at Vītabhayapattana and unearthed the Jīvantasvāmin image According to Hemacandra, the first and original image made by God Vidyunmālin was installed at Vidiśā However, there is no literary or archaeological reference to the Jīvantasvāmin image prior to the fifth-sixth century A D Hence the tradition of the contemporaneity of the Jīvantasvāmin image with Mahāvīra seems only to represent the prevalence of such a belief in the later Gupta period [11]

The earliest known Jina image, preserved in the Patna Museum, comes from Lohānīpur (Patna, Bihar) and is datable to *c* third century B C [12] The nudity and the *kāyotsarga-mudrā*, suggesting rigorous austerity, of the image were confined only to the Jinas Another Jina image from Lohānīpur is assignable to the Śunga period or slightly later A terracotta Jina figure of *c* third century B C is also reported from Ayodhyā [13] The reference to the 'Kalinga Jina' (image), once taken away by Nandarāja, and brought back by Khāravela (*c* 25 B C), in the Hāthīgumphā inscription of Khāravela is of special interest in this connection [14] Thus the Jina images from Lohānīpur and Ayodhyā and also the evidence of Hāthīgumphā inscription distinctly suggest that the antiquity of Jina image may well be pushed back at least to *c* fourth-third century B C

The two early bronze images of Pārsvanātha of *c* second-first century B C are in the collections of the Prince of Wales Museum, Bombay and Patna Museum [15] These figures, provided respectively with the five-hooded and seven-hooded snake canopy, are rendered as sky-clad and standing in the *kāyotsarga-mudrā*

Mathurā was a stronghold of Jainism from *c* 100 B C to 1177 A D [16] The early (*c* 100 B C to the Kusāna period) Jaina sculptures

from Mathurā are of special iconographic significance, because they exhibit certain formative stages in the development of Jaina iconography The vast amount of veritable vestiges includes the *āyāgapatas*, *independent Jina images*, *pratimā-sarvatobhadrikā*, Sarasvatī, Naigamesin and also the narrative scenes from the lives of Jinas Rsabhanātha and Mahāvīra [17] Of all these, the *āyāgapatas* (tablets of homage) of second-first century B C merit special attention, since they represent the transitional phase of Jaina iconography in which the worship of auspicious symbols together with the Jinas in human form was in vogue One such example of *c* first century B C , bearing the figure of Pārsvanātha, seated in *dhyāna-mudrā* in the centre, is in the collection of the State Museum, Lucknow (J 253) The rendering of Jinas in *dhyāna-mudrā* (seated cross-legged) and the representation of *śrīvatsa* in the centre of their chest appear for the first time in the Śunga-Kusāna sculptures of Mathurā

The Gupta period was a milestone in the development of Jaina iconography, and some of the most significant iconographic features, as for example, the distinguishing cognizances (*lāñchana*) and the Yaksa-Yaksī figures, were introduced during the period The Gupta Jaina sculptures are reported from several sites, like Mathurā, Rājgir, Durjanpur, (Vidiśā), Vārānasī, Chausā and Akotā The images of Rsabhanātha, Candraprabha, Puspadanta, Neminātha, Pārśvanātha and Mahāvīra were carved during the period The first Śvetāmbara Jaina image, known from Akotā, was also carved *in the Gupta period* [18]

The history of Jainism continued uninterrupted in the post-gupta period The Jaina literature and art thrived most vigorously between the 10th and the 15th centuries A D The period saw the building of a very large number of Jaina temples with exquisite sculptural carvings Gujarat and Rajasthan were the strongholds of the Śvetāmbara sect while the vestiges yielded by other regions are affiliated mainly to the Digambara and the Yāpanīya sects

The tradition of carving twenty-four *devakulikās* with the figures of the twenty-four Jinas therein was popular mainly at the Śvetāmbara sites The Digambara Jaina images show much more variety in iconographic details than the Śvetāmbara images, wherein the figures of Navagrahas, Bāhubalin, Balarāma and Krsna with Neminātha, Yaksa-Yaksī pair, and few other goddesses, like Laksmī and Sarasvatī, are carved in the *parikara* At the Śvetāmbara sites

the mention of the names of the Jinas in the pedestal inscription was preferred to providing them with their respective cognizances which are usually found in Digambara Jina images The rendering of the narratives from the lives of the Jinas was popular mainly with the Śvetāmbaras

The sixteen Mahāvidyās were accorded the most favoured position after the Jinas in Western India while in other parts of the country the Yaksa-Yaksī pairs occupied that position Of the sixteen Mahāvidyās Rohinī, Vajrānkuśā, Vajraśrnkhalā, Apraticakrā, Acchuptā and Vairotyā were the most popular ones The representation of Śāntidevī, Brahmaśānti Yaksa, Jīvantasvāmin Mahāvīra, Ganeśa, the parents of the 24 Jinas, and some goddesses, not known in Jaina tradition, was confined mainly to the western Indian sites The figures of Sarasvatī, Asta-dikpālas, Navagrahas and Ksetrapālas were popular in both the sects The figures of Rohinī, Manovegā, Gaurī and Gāndhārī Yaksīs, Garuda Yaksa, Jaina tutelary couples and Rāma and Sītā occur only at the Digambara sites There are also some icon types and images from the Digambara Jaina sites like Deogarh and Khajurāho, which were not known in the tradition The rendering of the *dvi-tīrthī* and *tri-tīrthī* Jina images and the representation of Sarasvatī and Bāhubalin in the *tri-tīrthī* Jina images, and Yaksa-Yaksī pair with Bāhubalin and Ambikā are some such examples

The figures of male deities in these sculptures are meagre in number compared to the female ones, which probably owes to the Tantric influence and Śakti worship The Pārsvanātha Jaina temple (A D 950–70) at Khajurāho contains all along its facade the divine figures with their Śaktis in *ālingana*-pose, which include Śiva, Visnu, Brahmā, Rāma, Balarāma, Agni and Kubera Such figures are against the accepted norms of Jaina tradition and were actually carved under the influence of Brahminical temples at the site Many of these divine figures, excepting Ambikā and a few Jinas, are somehow or the other related with the Brahminical pantheon

On the south and north *śikhara* and also on the facade of the *garbhagrha* of the Pārśvanātha temple, there are four sculptures showing amorous couples [19] The instances of erotic figures in Jaina context, datable between 10th and 12th centuries A D , are also known from Deogarh (doorway, Temple No 18), Śāntinātha temple at Nāḍlāi (Pali, Rajasthan), Ajitanātha temple at Tārangā (Mehsana, Gujarat) and Neminātha temple at Kumbhāriā (Banaskantha,

Gujarat) The presence of erotic figures at Jaina sites is gross violation of the Jaina tradition which does not conceive of any Jaina god along with his Śakti in *ālingana*-pose This was due to the Tantric influence in Jainism during the early medieval times (c 8th to 10th centuries A D). The Jaina *Harivamśa Purāna* (A D 783) makes the point more clear by referring to the construction of a Jina temple by a *śresthi*-Kāmadatta, who for the general attraction of the people also caused the installation of the figures of Kāmadeva and Rati in the temple [20] It also alludes to the worship of Rati and Kāmadeva along with the Jina images [21] It may also be noted here that the Tantric influence was accepted in Jainism with certain restraints Overt eroticism was never so pronounced in Jaina literature and sculptural manifestations as was the case with Brāhminical and Buddhist religions, which is evident from the examples carved on the temples of Khajurāho, Moḍherā, Konārk, Bhubaneśvara, and many other places The erotic figures from Jaina temples as compared to Brāhminical ones are neither so large in number nor so obscene in manifestations

Jaina Divinities

The Jaina pantheon was evolved by the end of the fifth century A D At this stage it mainly consisted of the twenty-four Jinas, Yaksas and Yaksīs, Vidyādevīs, Sarasvatī, Laksmī, Balarāma, Krsna, Rāma, Naigamésin, Bāhubalin and other Śalākāpurusas [22] The Śalākāpurusas or *Mahāpuruṣas*, according to the Jaina tradition, are great souls The lives of these Śalākāpurusas, numbering 63, became favourite themes of Jaina *Purānas* Their list includes the 24 Jinas, 12 Cakravartins (Bharata, Sagara etc), 9 Baladevas (Balabhadras) (Rāma, Balarāma etc), 9 Vāsudevas (Nārāyanas) (Laksmana, Krsna etc) and 9 Prati-vāsudevas (Prati-nārāyanas) (Bali, Prahlāda, Rāvana etc)

It may be noted here that only the names and some of the general features of the deities were finalized by this time, while their detailed iconographic features were finalised between the eighth and 13th centuries A D The development of Jaina pantheon was more or less identical in both the sects[23] and the differences are noticed mainly in regard to their names and, at times, their iconographic features

Jinas or Tīrthaṅkaras

The Jinas or Tirthankaras occupy the most exalted position in Jaina worship As a consequence, the Jina images outnumber the

) Ambika

images of all other Jaina deities The Jina images denote *bhāva* worship (mental attitude) and not the *dravya* worship (physical or idol worship) Jina worship is regarded mainly a worship not of a deity but of a human being who has attained perfection and freedom from all bondage The passionless Jinas or Arhats are *vītarāgas* and therefore neither favour nor frown upon anybody Because of this only Jinas were always represented in the seated or standing attitude of meditation while Buddha, in due course of time, was represented with such different gestures as the *abhaya-mudrā*, the *varada-mudrā* etc , which show his concern about the world Moreover, none of the Jinas was ever credited with the performance of miracle while the case was *vice-versa* with Buddha Thus it is apparent that the Jainas by strictly adhering to the *dhyāna* (seated crosslegged) and the *kāyotsarga* (standing erect) *mudrās* in respect of the Jinas have shown their unceasing respect for yogic postures of transcendental meditation and bodily abandonment

The list of the twenty-four Jinas was first found some time before the beginning of the Christian era The earliest list occurs in the *Samavāyāngasūtra, Bhagavatīsūtra, Kalpasūtra* (c third century A D) and *Paumacariya* [24] As we know the concrete representation of the Jinas started in c fourth-third century B C The *Kalpasūtra* describes at length only the lives of Rsabhanātha, Neminātha, Pārśvanātha and Mahāvīra who were most popular among all the twentyfour Jinas As a natural corollary the Yaksa-Yaksī pairs of these Jinas enjoyed a very favoured position Ajitanātha, Sambhavanātha, Supārsvanātha, Candraprabha, Śāntinātha and Munisuvratanātha happened to be the next favoured Jinas The figures of the remaining Jinas are, however, very few in number

Of all the Jinas, the iconographic features of Pārsvanātha were finalized first The seven-hooded snake canopy was associated with Pārśvanātha in *c* first century B C Thereafter, in *c* first century A D Rsabhanātha was endowed with flowing hair-locks, as is evident from the sculptures procured from Mathurā and Chausā Balarāma and Krsna joined Neminātha as his cousin in the Kusāna period as is borne out by the Neminātha sculptures yielded by Kankālī Tīlā, Mathurā During the Kusāna period, the images of Sambhavanātha, Munisuvratanātha and Mahāvīra were also carved but they are identified on the basis of the pedestal inscriptions, bearing their respective names Of the *asta-prātihāryas*, only seven were finalized at Mathurā by the end of Kusāna period, they are

simhāsana (lion-throne), *prabhāmandala* (nimbus), *cāmaradhara* attendant hovering *mālādhara, chatra*, (parasol), *caitya*-tree and *divyadhvani* (divine music)

The rendering of the distinguishing emblems, Yaksa-Yakṣī pairs and all the *astaprātihāryas*[25] with the Jinas which marks a significant development in Jina iconography, started as early as in the Gupta period The Neminātha and Mahāvīra images respectively from Rājgir (Vaibhāra hill, Bihar) and Vārānasī (now in the Bharat Kala Bhavan, Varanasi, Acc No 161) are the earliest instances showing their distinguishing emblems[26] The Rsabhanātha images from Akotā and Mahāvīra images from Jaina caves at Bādāmi and Aihole (Bijapur, Karnataka) are the earliest Jina images with Yaksa-Yaksī figures[27] The representation of tiny Jina figures at throne-ends and in the *parikara* also started in the Gupta period The *Brhatsamhitā* of Varāhamihira is the earliest text which mentions the iconographic features of the Jina images[28]

The list of the distinguishing cognizances of the twenty-four Jinas was finalized in c eighth-ninth century A D , the earliest references to which are found in the *Kahāvalī, Pravacanasāroddhāra* (381-82) and the *Tiloyapannattī* (4,604-05) As far the cognizances of the Jinas, the Śvetāmbara and the Digambara traditions are in agreement with each other with a few exceptions as in those of Supārsvanātha, Śītalanātha, Anantanātha and Aranātha The rendering of the *svastika* and snake emblems respectively with Supārśvanātha and Pārśvanātha was rather a rare phenomenon in sculptures However, the need to show the cognizances was not felt, probably due to the representation of five and seven-hooded snake canopy with them

The Jina images reached the final stage of iconographic development in c ninth-tenth century A D The fully developed Jina images invariably contain distinguishing emblems, Yaksa-Yaksī pairs, *astaprātihāryas, dharmacakra* with worshippers, diminutive Jina figures and, at times, *navagrahas, Vidyādevīs*, elephants lustrating the Jinas and some other figures The rendering of Śāntidevī with lotuses and deer in the centre of the throne, bull-faced figures and some other figures playing on flute and *vīnā* with the Jinas was confined mainly to the Jaina sites in western India[29]

The carving of the narrative scenes from the lives of the Jinas occur mainly at the Jaina sites in western India, namely Kumbhāriā, Delvādā (Mt Ābū, Vimala Vasahī and Lūna Vasahī) and Osiān These instances, datable between 11th and 13th century A D , deal

chiefly with the *pañca-kalyāṇakas* (five chief events in the life of a Jina—*cyavana* (conception), *janman*, *dīkṣā*, *kevalajñāna* and *nirvāṇa*) and some other important events in the lives of Rsabhanātha, Śāntinātha, Munisuvratanātha, Neminātha, Pārśvanātha and Mahāvīra Of all these, the scene of fight between Bharata and Bāhubalin, the story of previous life of Śāntinātha in which he generously offered the flesh of his entire body to save the life of a pigeon, the trial of strength between Kṛṣṇa and Neminātha and also the marriage of Neminātha and his consequent renunciation, the story of *Aśvāvabodha* and *Śakunikā-vihāra* in the life of Munisuvratanātha and the previous births of Pārśvanātha and Mahāvīra alongwith their *tapas* and meditation are of special iconographic interest

The *dvitīrthī* and *tritīrthī* images were popular at the Digambara sites and a good number of such sculptures are found at Deogarh and Khajurāho However, we do not find any literary reference to these images These figures, datable between ninth and twelfth centuries A D , show two or three Jinas standing on separate *siṃhāsanas* with cognizances, Yakṣa-Yakṣī pairs and other usual *prātihāryas*, which perhaps suggest that all the Jinas are of equal status [30]

The four-fold Jina image, known as *Pratimā-sarvatobhadrikā* or *caumukha* is one of the earliest and most significant form of Jina images The term *Pratimā-sarvatobhadrikā* signifies that the image is auspicious on all the sides [31] The carving of Jina *caumukha*, showing four Jina figures, all either seated or standing on four sides, started as early as in the first century A D and its earliest examples are procured from the Kankālī Tīlā, Mathurā These images remained popular in all the regions in subsequent centuries Scholars generally believe that the conception of Jina *caumukha* was based on the early conception of Jina *samavasarana* with an advancement upon it [32] But this view is not acceptable for the following reasons The *samavasarana* is the congregation hall erected by the gods wherein every Jina delivers his first sermon after attaining *kevala-jñāna* (omniscience) It consists of three circular ramparts at the focal point of which is the figure of a seated Jina, facing east The three images of the same Jina on the remaining sides were installed by the Vyantara gods to facilitate the worshippers to see their Master from all the sides However, none of the early Jaina works like the *Kalpasūtra* and the *Paumacariya* refer to the installation of Jina images on the

remaining three sides Its first mention occurs only in the works of eighth-ninth century A D Moreover, in the Kusāna sculptures four different Jinas, always standing, are carved on four sides, as against the original conception of *samavasarana* showing a seated Jina on the top (east) alongwith three images of the selfsame Jina on the remaining sides

Under the circumstances, it would not be appropriate to conclude that the Jina *caumukha* of the *Kusāna* period, showing four different Jinas on four sides, bear any influence of the conception of the *samavasarana* It is rather difficult to find any traditional basis of the cenception of the Jina *caumukha* from the Jaina works On the other hand, we come across a number of such sculptures in contemporary and even early art which might have inspired the Jainas to carve Jina *caumukha* It is not impossible that some such representations as the Sārnāth and Sāñchī lion-capitals, multi-faced Yaksa figures and *svastika*[33] may have been the source of inspiration

We may divide all the Jina *caumukha* images into two groups The first group consists of the images in which the figures of the same Jina are carved on four sides In the second group, the figures represent four different Jinas The earliest Jina *caumukha* figures hailing from Mathurā belong to the second group, whereas the figures of the first group are carved in seventh-eighth century A D The figures of the first group are comparatively meagre in number and generally do not show the cognizances of the Jinas The *caumukha* figures of the second group in most of the cases show the cognizances of only two, generally those of Rsabhanātha and Pārśvanātha, of the four Jinas It is indeed surprising that even at a later stage when the cognizances of all the Jinas were evolved, the rendering of the cognizances remained confined only to the figures of Rsabhanātha and Pārsvanātha This might be explained as a continuation of the earlier tradition of the Kusāna Jina *caumukha* from Mathurā wherein only these two Jinas (Rsabhanātha and Pārsvanātha) are identifiable on account of falling hair-locks and seven-headed snake canopy In some instances from the Digambara Jaina sites, spread over in Uttara Pradesh, Bihar and Bengal, the cognizances of some other Jinas were also carved, they are Ajitanātha, Sambhavanātha, Supārśvanātha, Śāntinātha, Neminātha and Mahāvīra One of such examples, datable to c eighth century A D, shows the standing figures of Rsabhanātha, Ajitanātha, Sambhavanātha and Abhinandananātha, the first four Jinas of the

present *avasarpinī*, on four sides The Jinas are provided with their respective cognizances, namely, bull, elephant, horse and monkey The figure is procured from the Vaibhāragiri (Rājgir, Bihar) and now preserved in the Archaeological Museum, Nālandā

Śāsandevatā or Yakṣa-Yakṣī Couples

Yaksas and Yakṣīs constituting a class of divine beings of Jaina pantheon are technically known as *Śāsanadevatās*, guardian deities of the order (*Jinaśāsanarakṣā-kārakāya, Ācāradinakara*) They figure in Jaina pantheon as the subsidiary deities and were accorded the most venerated position next to the Jinas Their reference in the *Harivamśapurāna* (783 A D) as *'Śāsana'* and *'Upāsaka' devas* marks the beginning of the concept of *Śāsanadevatās* The *Harivamśa-purāna* also speaks of the relevance of the veneration of the *Śāsanadavatās* who are capable of pacifying the malefic powers of the *grahas, rogas, bhūtas, piśācas* and *rākṣasas* [34] According to the Jaina belief, Indra appoints a Yakṣa and a Yakṣī to serve as attendants upon every Jina Thus they are mainly the attendant spirits regarded as devotees of the Jinas In Jaina representations they possess divine attributes, and also symbolic meaning of various kinds Gradually their position was elevated and most of them attained even the status of independent deities We have literary as well as archaeological evidences between tenth and thirteenth centuries A D that the Yaksa Sarvānubhūti or Sarvāhna and the Yaksīs Cakreśvarī, Ambikā, Padmāvatī, and Jvālāmālinī attained such a position in Jaina pantheon that independent cults developed around them This, of course, happened due to the increasing importance of material achievements which could not, however, be obtained by the worship of the *Vītarāga* Jinas

The Yaksas as a class of divinities existed in popular folk-belief and also in literary tradition of the Brāhmanas much before the rise of Buddhism and Jainism The Jaina texts classify Yaksas as Vyantara *devas*, who are wandering spirits The Yaksas have both benign and malign aspects As benign spirits they bestow happiness upon devotees and fulfil their desires while as malefic spirits they bring about disaster The early Jaina works like the *Sthānāngasūtra, Uttarādhyayanasūtra, Bhagavatīsūtra, Tattvārthasūtra, Antagaḍa-dasāo* and *Paumacariya* make frequent references to the Yaksas Of all the Yaksas, Manibhadra and Pūrnabhadra Yaksas and *Bahuputrikā*

Yaksī appear to have been the most favoured ones It may be noted that the earliest Yakṣa-Yaksī pair (Sarvānubhūti, or Sarvāhna, or Kubera and Ambikā) associated with the Jina was evolved from the ancient concept of Manibhadra-Pūrnabhadra Yaksas and Bahuputrikā Yaksī [35] The Yaksa-Yaksī pair conceived as the Śāsanadevatās, makes its first appearance in art in c sixth century A D [36]

The Jaina works from c sixth to the ninth century A D mention only some of the iconographic features of *Yaksarāja* (Sarvāhna or Sarvānubhūti) and Dharanendra Yaksas and Cakreśvarī, Ambikā and Padmāvatī Yaksīs The list of the twenty-four Yaksa-Yaksī pairs was finalized in about eight-ninth century A D as found in the *Kahāvalī, Tiloyapannattī* (4 934-39) and *Pravacanasāroddhāra* (375–78), while their independent iconographic forms were standardized in c 11th-12th century A D as mentioned in the *Nirvānakalikā, the Trisastiśalākāpurusacaritra*, the *Pratisthāsāra-samgraha*, the *Pratisthāsāroddhāra, the Pratisthātilaka* and the *Ācāradinakara* and a number of other texts However, we find much difference between the Śvetāmbara and the Digambara traditions as to the names and other iconographic features of the Yaksas and Yaksīs

The names of the Mātanga, Yakseśvara and Īsvara Yaksas and Naradattā, Mānavī, Acyutā and some other Yaksīs occur with more than one Jina in both the traditions Bhrkuti has been invoked both as Yaksa and Yakṣī The names and the iconographic features of the majority of the Yaksas and Yaksīs bear the influence of the Brahminical[37] and Buddhist[38] gods and goddesses The Jainas seem to have adopted either the names or the distinct iconographic features, sometimes both, in such cases

The gods and goddesses borrowed from Brāhmana pantheon may be put into three groups The first group consists of the Yaksa-Yaksī pairs made up of minor divinities who are not known to have been related with each other before their adoption in Jainism The second group comprises the pairs who are generally known as related with each other, such as Īsvara and Gaurī, respectively the Yaksa and Yaksī of Śreyāmsanātha, who are none else but Śiva and his Śakti, Umā and Pārvatī The third group includes Yaksa-Yaksī pairs such as Gomukha and Cakreśvarī, respectively the Yaksa and Yaksī of Rsabhanātha who represent two different well known sects Gomukha and Cakreśvarī are Śiva and Vaisnavī, the two principal deities of Śaiva and Vaisnava sects The Jainas have always been very liberal in assimilating the deities and other elements from

Brahminical, Buddhist and folk cults But at the same time they always maintained the supreme position of the Jinas and as a consequence all other deities are either shown on the pedestal or in the *parikara* of the Jina images and even in case of their independent renderings the Jinas are shown at the top of their images

The earliest Yaksa-Yaksī pair carved in Jaina sculpture was Sarvānubhūti and Ambikā [39] Next come, the figures of Dharanendra and Padmāvatī, the Yaksa-Yaksī pair of Pārśvanātha The other Yaksas and Yaksīs were carved in c 10th century A D onwards In the sculptures from c sixth to the ninth century A D Rsabhanātha, Śāntinātha, Neminātha, Pārsvanātha, Mahāvīra and some other Jinas are accompanied by the single Yaksa-Yakṣī pair, Sarvānubhūti and Ambikā It was only in c 10th century A D onwards that separate Yaksa-Yaksī pairs were carved with the above Jinas, the examples of which are known mainly from Deogarh, Gyaraspur, Khajurāho and few other places In such sculptures, Rsabhanātha, Neminātha and Pārsvanātha are accompanied respectively by the traditional Yaksa-Yaksī pairs, Gomukha-Cakreśvarī, Sarvānubhūti-Ambikā, and Dharanendra-Padmāvatī, while the Yaksa-Yaksī pairs accompanying Śāntinātha and Mahāvīra do not have any traditional features

The rendering of the Yaksa-Yaksī figures with the Jinas became a popular feature after ninth century A D It may be noted here that in independent sculptures, the depiction of the Yaksīs was more popular than their male counterparts We have come across three instances of the collective renderings of the twenty-four Yaksīs[40] but the representation of the twenty-four Yaksas has not been reported from anywhere so far The fact is suggestive of comparatively much favoured position enjoyed by the Yaksīs

Sarvānubhūti and Ambikā, the most favoured Yaksa-Yaksī pair at the Jaina sites of western India, were carved with almost all the Jinas However, in few instances from the Śvetāmbara sites, the independent Yaksa-Yaksī pairs with Rsabhanātha and Pārsvanātha were also carved Gomukha-Cakresvarī, Sarvānubhūti-Ambikā and Dharanendra-Padmāvatī enjoyed the most favoured position in Digambara sculptures It is surprising to note that Jaina sites spread over Bihar, Orissa and Bengal have yielded only a few Yaksa-Yaksī figures

Mahāvidyā

After the Jinas and their Śāsanadevatās, Mahāvidyās enjoyed the highest veneration among both the sects [41] The Mahāvidyās form a group of Tantric deities Like *mantras, vidyās*—power—also have been assimilated in Jainism for securing peace and tranquillity of body, mind and soul The Jainas apparently became conscious of the *vidyās* from atleast the fifth century A D , although we have some stray references to *vidyās* even in the earlier *āgamic* works [42] The *Paumacariya* refers to various such *vidyās*—Garudā (later Cakreśvarī), Simhavāhinī (Ambikā), Bahurūpā (Bahurūpinī) etc which were invoked and mastered by Rāma, Laksmana, Rāvana and his brothers on different occasions [43] By the medieval period Kūsmāndī (or Ambikā), Padmāvatī, Vairotyā and Jvālāmālinī came to the forefront as the most powerful of all the *vidyās* invoked and adored by the Jainas

Jaina tradition speaks of as many as 48000 *vidyās*, of which only sixteen are considered to be principal (or *Mahā-*) *vidyās* The earliest list of the 16 *Mahāvidyās* was prepared from a number of different vidyādevīs in *c* ninth-tenth century A D The earliest lists are enumerated in the *Tijaya-pahutta* of Mānavadeva Sūri (*c* 9th century A D), *Samhitāsāra* of Indranandin (Digambara, A D 939) and *Stuti-caturvimśatikā* or *Śobhana-stuti* of Śobhana Muni (*c* A D 973) The final list of the 16 Mahavidyās supplied by the texts of both the sects, includes the following names Rohinī, Prajñapti, Vajrasrnkhalā, Vajrānkusā, Apraticakrā or Cakreśvarī (Śvetāmbara) and Jāmbūnadā (Digambara), Naradattā or Purusadattā, Kālī or Kālikā, Mahākālī, Gaurī, Gāndhārī, Sarvāstra-mahājvālā (Śvetāmbara) and Jvālāmālinī (Digambara), Mānavī, Vairotyā (Śvetāmbara) and Vairotī (Digambara), Acchuptā (Śvetāmbara) and Acyuta (Digambara, Mānasī and Mahāmānasī But their individual iconographic features for the first time are enunciated in Bappabhatti's *Caturvimśatikā* and the *Śobhana-stuti* A number of later texts of Śvetāmbara as well as the Digambara sects also deal with the iconography of the 16 Mahāvidyās [44]

Unlike the Śvetāmbara occurrence of Mahāvidyās in western India, no sculpture or painting of Digambara correspondence so far has been known, excepting on the facade of the Adinātha temple (*c* late 11th century A D) at Khajurāho where a series of the 16 Mahāvidyās are encountered These goddesses, crowned by tiny Jina

figures and possessing 4 to 8 arms, either seated in *lalitāsana* or standing in *tribhanga*, bear various attributes with their respective *vāhanas* On the basis of the iconographical characteristics, identification of some of the figures with Acchuptā, Vairotyā, Gāndhārī, Mahāmānasī, Gaurī, Apraticakrā and Purusadattā Mahāvidyās is possible So far as the collective rendering of the 16 Mahāvidyās is concerned, only a few examples are so far known These examples are in the Śāntinātha temple at Kumbhāriā (Banaskantha, Gujarat ceiling A D 1077), and the Vimala Vasahī (two sets, one in the *rangamandapa ceiling* c A D 1150, and the other in the corridor ceiling of cell No 41 c A D 1185), Lūna Vasahī (*rangamandapa* ceiling, A D 1230) and the Kharatara Vasahī (two sets, c A D 1459) in Delvādā at Mt Ābū (Rajasthan)

2

Ambikā : Antiquity and Tradition

The words Ambā, Ambika, Ambālikā, Ambālī and Ambī are of great antiquity They are frequently used in the Vedas, Epics, the *Vājasaneyī Samhitā*, the *Śatapatha Brāhmana*, the *Astādhyāyi* (of Pānini) and several other Brahminical and Jaina works These words have several applications such as the Mother, good woman (as a term of respect), sister of Rudra, name of Parvatī or Durga (wife of Śiva), the harvest (as the most productive season), one of the mothers (Krttikās) in Skanda's retinue and the Yaksī of 22nd Tīrthankara Neminātha

Of all the applications, the most common is the 'Mother which is reflected in the concept and iconography of Jaina Yaksī Ambikā as well The worship of the female principle as Mother can be traced in all the ancient civilizations of the world In India the cult of the Mother goddess existed in some form or other in the Indus valley civilization The importance of fertility for the existence of the entire mankind can well be understood by the remote antiquity and popularity of the worship of Mother goddess who is associated both with children and vegetation and hence called *Jagan-mātā* or *Jagad-amba* Her association with vegetation is well worked out in her Śākambarī aspect (*Mārkandeya-Purāna, Devī-māhātmya* 91 48–49) She is the mother *par excellence* sustaining her children,

the men and animals of the universe with food produced from her body

Religion and art belong together by identities of origin, theme and inner experience Religious worship in India is that activity which results from a recognition of dependence upon those powers, benevolent as well as malevolent, which are beyond man's control The origin of deities lies in the fear of, and reverence for elements and natural phenomena, diseases, and happenings around men and affecting them as good or evil In religion we always find two main streams going hand in hand and in constant state of interaction They are the "great tradition" (*sampradāya*) and the little tradition (*loka*) This interaction is clearly seen in case of Jaina Yaksī Ambikā when we try to trace her origin The popular worship of female principle as 'Mother', representing fertility cult,[1] was adopted by the Jainas in the form of an early Yaksī Bahu-putrikā (one having many children) who towards the close of sixth century A D , was transformed into Yaksī Ambikā Thus the Jaina Ambikā is a clear cut example of the assimilation of popular belief of the Mother goddess in Jaina worship to formulate the form of one of the most favoured Yaksī which is specifically shown with two sons Her popularity doubtlessly was due mainly to her symbols of fertility such as a pair of sons and the *amralumbi* (a bunch of mango fruits) and, as a consequence, people propitiated her for begetting children

The general assumption is that the Jaina Ambikā, also called as Amba, Kūsmandini, Bālā-devī, is borrowed from the Brahminical pantheon [2] Observes B C Bhattacharya "She is by name and appearance a borrowed form of Durga She further has the name, as in this case, of Kūsmāndinī Kūsmandi is the name of Durga Kūsmāndas were a hilly clan attached to Śiva "[3] And writes J N Banerjea "Ambikā or Kūsmāndinī is a Jaina adaptation of the Hindu goddess of the same name But the Jainas have a mythology of their own about this goddess, which has very little in common with the stories associated with her Hindu original Ambikā in Jaina iconographic art rides a lion and holds in her four hands an *āmra-lumbi*, a noose, a child and an *ankusa*, and she is thus the Jaina opposite of Durgā, one of whose early appellations is Ambikā, Kūsmāṇḍinī appears also to have been derived from an epithet of Drugā, which is Kusmāndī or Kūsmāndā Sometimes she is shown accompanied by seven dancing female figures, and they may be

the Jaina adaptations of the Sapta-mātrkās in this context"[4] According to Debala Mitra "The name Ambikā and the mount lion are clear indications of her borrowal by the Jainas from the Brahminical pantheon Her holding of a child also points to the conception of the Mātrkās At the same time, the figures of Buddhist Hārīti have a close iconographical resemblance with the icons of Āmrā The Jaina conception of this divinity is thus an amalgam of different ideas"[5] And Kalipada Mitra observes "It seems that the Jainas have taken the ideas of Ambikā from the Hindu goddess Ambikā together with her vehicle, the lion Hindu Ambikā is also called Ambā (Mother) Ambā is Āmrā From Ambā to Āmrā is an early step It should be remembered that Kūṣmāndī is also another name of Durgā who was regarded as the protection deity of the Kūsmāndās, a hilly class attached to Śiva"[6] And finally S K Jain thus explains the same point "Ambikā or Kūsmāndī *Yakshinī* of Nemināthа seems to be borrowed form of Simhavāhinī Durgā in as much as her names and vehicle The attribute of child in her lap also tends to identify her with Ambā, the Mother Goddess"[7]

But if we examine the basic concept of Jaina Ambikā in historical perspective, we find that virtually she has nothing in common with Durgā or Ambikā of Brahminical pantheon The origin of Ambikā can well be traced in the earlier worship of Bahu-putrikā Yaksī, known to Jainism in its earlier days in Magadha Bahu-putrikā represents the popularity of mother goddess or fertility cult known to Jainism, her dispositions suggested by the appellation Bahu-putrikā In one of the Jaina Tantric passages (Ambikā-*tādamka*, c 13th century A D) it is clearly stated that, by the worship of Ambikā, the devotees are blessed with children (*putram labhate*)[8] The rendering of a bunch of mangoes in her hand and also the shade of a mango tree over her head are also suggestive of her association with fertility It was only at a later stage between the 10th and 13th century A D that some features of Śakti cult were induced in Jaina Yaksī Ambikā, as is evidenced by the details available in different iconographic texts wherein she is conceived with some such attributes as goad, noose, *vajra, ghantā*, sword and disc to manifest her *śakti* or power aspect During the period between the 12th and the 13th century A D she was also endowed with such appellations and attributes, both in literature and art, which at once suggest her affinity with Brahminic Durgā or Ambikā Some of the *stotras* devoted to Ambikā in the *Bhairava-Padmā-*

vatī-kalpa bear testimony to this fact The terrific form of Ambikā propitiated in a number of Tantric rites such as *śāntika, pauṣṭika, stambhana, mārana,* etc are also enunciated in some of the *stutis* and the *stotras* given in the appendices of the *Bhairava-Padmāvatī-kapla* Apart from the propitiatory rites, the gruesome rites were also accepted in the Tantric mode of her worship

The *Sthānānga-sūtra* (*sūtra* 273) (*c* mid 4th century A D) refers to Pūrna-bhadra as Yakṣendra (lord of Yaksas) who has Putrā and Bahu-putrā as two of his four *agra-mahisīs* According to the *Vyākhyā-prajñpti-sūtra* (popularly known as Viyāha-pannattī and also as *Bhagavatī-sūtra*), Bahu-putrikā (one of the four chief queens of both the Yaksendras—Mani-bhadra and Pūrna-bhadra) had an independent *caitya* for her near Viśālā, probably Ujjain or Vaishālī [9] The Jaina *āgamas* are full of references to the worship of Yakṣa and Yaksī, the most important of them being Mani-bhadra and Pūrna-bhadra Yaksas and Bahu-putrikā Yaksī These references at once suggest that the Jainas were keeping well with the time in those ancient days by embracing popular worship U P Shah has rightly observed in this connection that the origin of the Jaina Sarvāhna (or Sarvānubhūti, i e Vaiśravana or Kubera) and Ambikā, and Buddhist Jambhala and Hārīti is rooted in the ancient worship of Mani-bhadra and Pūrna-bhadra Yaksas, invoked as a patron of tradesmen, indicated also by Manibhadra's early statue from Pavāyā (anciently called Padmāvatī, Gwalior, M P , c 1st century B C), set up by a *gostha* (guild) and called 'Bhagavan' in the inscription, and one of his two chief consorts, Bahu-putrikā Yaksī [10]

The emergence of Ambikā with Sarvāhna or Sarvānubhūti as the earliest Yaksa-Yaksī or *Śāsana-devatā* pair to be associated with the Jinas is a form of Śakti worship as well The seed of the cult of Śakti both in the Brahminical and Buddhist faiths seems to go back to the worship of the mother goddess in remote past The Jaina Yaksī Ambikā, riding a lion and sitting under a mango tree with a bunch of mangoes and child (*putra*) in her hands and her second son standing nearby, is a wonderful creation of the Jainas combining in her both the Mother and the Śakti aspects which the Jaina devotees hail from all walks of life They had not gone beyond the desires of the material world and hence could not remain satisfied with the austerity and asceticism and as a consequence with the worship of the *vīta-rāga* Jinas As such they gradually developed for their convenience some formulae so as to induct such deities in Jaina

order who could bless their worshippers with the prosperity, wealth, kingly splendour and all other desired material objects and objectives The idea finds best expression in the worship of the *Śāsana-devatās* or the Yakṣa-Yakṣī pair attending upon the Jinas, which is why we find early Jaina works referring to Ambikā as *vidyā*-power In the *Pauma-cariya* (A D 473) we notice reference to the *Simha-vāhinī-vidyā* (none else but Ambikā) who was bestowed on Rāma by Mahālocana-deva (59 84) The earliest reference to 'Ambikā' is obtained in the unfinished auto-commentary (*c* A D 594) of Jina-bhadra-gaṇin Kṣamā-śramaṇa on the *Viśeṣāvaśyaka-bhāṣya* (*c* A D 585) The work, however, refers to her as Ambā-kūṣmāṇḍa *vidyā* and not as the Yakṣī [11] Hari-bhadra Sūri (*c* A D 775) in his commentaries, the *Lalita-vistarā-ṭīkā* and the *Āvaśyaka-niryukti-vṛtti* also refers to Ambā-kūsmāṇḍī as a *vidyā* [12] The supplementary commentary on the *Viśesāvaśyaka-bhāṣya* of Jinabhadra-gaṇin Kṣamā-śramaṇa by Kottārya-vādi-gaṇin, sometime in the first half of the eighth century A D , also alludes to Ambā-kūsmāndī as a *vidyā* alongwith Mahā-rohiṇī, Mahā-purusadattā and Mahā-Prajñapti *vidyās* (*gāthā* 3590) [13] It was only towards the close of the eighth century A D that she came to be known as 'Yakṣī', as is evidenced by her references in the *Caturvimśatikā* of Bappabhatti Sūri (22 88, 24 96) and the *Hari-vamśa-purāna* of Jinasena (66 44)

The word Ambikā or Ambā simply means a Mother and hence the appellation, apart from her iconographic features, also suggests her Mother aspect The word Ambikā is likewise used in the Brahminical context The *Devī-māhātmya* refers to different aspects of Śakti or Devī like Mahisamardinī, Sapta-mātrkās and Candikā as the manifestations of Ambikā who, like a Mother, is to protect mankind from the demons and evil spirits [14] As a Mother the Jaina Ambikā beautifully combines in herself the features suggestive of ecological balance She rides a lion, the king of animals and also the personification of power, while the mango tree under which she rests and the bunch of mangoes in her hand suggest her intimate association with vegetation world The rendering of the bunch of mangoes and a tree full of mango fruits also symbolize plentitude and prosperity, and, above all, the fertility aspect of the goddess The two sons of Ambikā remind of her being the goddess of infants She sometimes also holds a fruit which again is a symbol of prosperity which the goddess bestows upon her worshippers Thus Ambikā is an original conception of the Jainas based on the

ancient tradition of the worship of Mother goddess As a great Mother, she protects children and also the entire mankind alongwith the vegetation and animal world The *Ambikā-devī-stuti* of Jineśvara Sūri (c 12th century A D) rightly invokes her as *Jagaj-jananī* and *Jagat-svāminī*[15] It was only at a later stage in about 11th century A D that she acquired some features characteristics of Brahminic Ambikā or Durgā

The earliest reference to Ambikā, as noted above, is obtained in the *vṛtti* of Jinabhadra-ganin Kṣamā-śramana on his *Viśesāvaśyaka-bhāṣya* The earliest archaeological evidence also shows that Ambikā does not appear in Jaina worship prior to c A D 550 The earliest known representation of Ambikā, both with the Jina (Ṛṣabhanātha) and in independent image, is datable to late sixth century A D [16] These figures are procured from Akotā near Baroda in Gujarat One of her early images was obtained from the Megutī temple (c A D 634) at Aihole (Bijapur, Karnataka, now in Aihole site museum) An image of Aristanemi of about late seventh century A D , discovered at Rājghāt (Varanasi, U P , presently in Bharat Kala Bhavan, Varanasī, Acc No 212), also contains the figure of Yakṣī Ambikā, joined as usual by her two sons [17] The earliest work, the *Caturvimśatikā* of Bappa-bhatti Sūri dealing with the iconographic features of Ambikā, is assignable to the late eighth century A D Bappa-bhatti Sūri invokes Ambikā both with Neminātha and Mahāvīra (22 88, 24 96) A number of independent figures of Ambikā were carved during the eighth and ninth centuries A D , the examples of which are known mainly from Dhank (Saurāstra, Gujarat), Osiān (Mahāvīra temple, Jodhpur, Rajasthan), Akotā, Mathurā,[18] Deogarh (Temple No 12, A D 862)[19] and Ellora (Jaina Caves 30-34, c 9th century A D , Aurangabad, Maharashtra)

After the ninth century A D , Ambikā enjoyed still greater popularity as is evidenced by the innumerable instances of her rendering in sculpture and painting Deogarh, Khajurāho, Delvādā, Kumbhāriā, and Khandagiri are the sites which have yielded large number of her sculptures datable between the 10th and the 15th centuries A D It was during the 10th and the 13th centuries A D that the iconographic form of Ambikā witnessed several such additions which hint at the elevation of her status, sometimes equalling even to the Jinas, highest in Jaina pantheon The period also witnessed assimilation of several appellations and attributes of the Brahminic Durgā or Ambikā In one of the instances from

Khajurāho, datable to c 11th century A D (Archaeological Museum, Khajurāho, Acc No 1608) Ambikā, like the Jinas, is joined by the figures of Yaksa and Yakṣī A nonpareil image of Ambikā from Patiān-dāi, (Satna, M P), assignable to c 11th century A D (Allahabad Museum, Acc No 293), contains the figures of the remaining twentythree Yaksīs alongwith their names inscribed below their figures in the *parikara* which perhaps suggest that she is represented here as the head of the group of the twentyfour Yakṣīs

In addition to the usual *āmra-lumbi* and son, the attributes like goad, noose, mirror, manuscript-cum-lotus, *vajra-ghantā*, sword and disc were also incorporated in the iconography of Ambikā The rendering of goad and noose, however, finds textual support right from c early 10th century A D onwards in north India,[20] while reference to sword and disc are found only in south Indian works Although a number of forms of *Devī* such as the Tripurā-Bhairavī and others show goad and noose in their hands[21], their affinity with Jaina Ambikā merely on the strength of goad and noose is not plausible Moreover, these attributes were most commonly shown with a number of deities, both of Brahminical and Jaina pantheons The inclusion of goad, noose, sword and disc was intended probably to suggest the power of Yaksī Ambikā who has constant vigil and control over evil spirits such as the *grahas, bhūtas, rogas, rāksasas* and *piśācas* According to the *Hari-vamśa-purāna*, as a Śāsana-devatā, she was supposed to protect the *sangha* (church) and the interests of her worshippers [22]

While earlier concept of Jaina Ambikā seemingly was rooted in the Bahu-putrikā Yaksī, we are encountered with a few stray literary references and also the concrete manifestations of the later period wherein Ambikā is shown with definite bearing of and hence nexus with Brahminic goddess Durgā or Ambikā In one such image of Ambikā, from Mathurā (c 9th century A D , Government Museum, Mathurā, Acc No D7), the two-armed Yaksī is joined by Ganeśa and Vaiśravana respectively on right and left flanks The rendering of eight female figures on the pedestal perhaps suggests the presence of Asta-mātrkās The presence of Ganeśa and Mātrkās (?) with Ambikā may well be linked with the Brahminic Ambikā It is mentioned in the *Devī-māhātmya* (c eighth century A D and later) that Ambikā in one of her forms as Caṇḍikā was assisted by Sapta-mātrkās in the battle against the demon Raktabīja [23]

In some of the Jaina hymns of Ambikā (given in the appendices

of the *Bhairava-Padmāvatī-kalpa*), the terrific form of the goddess alongwith different mode of her Tantric worship have been enunciated which very largely correspond to the horrible forms of the great goddess Ambikā in Brahminic pantheon As a Mother she has to protect the entire universe from the onslaughts of demonic powers and hence she also assumes different terrific forms and attributes of destruction It is Ambikā who had manifested herself as Mahiṣāsuramardinī, Durgā, Caṇḍikā etc Thus the Tantric passages dealing with the Jaina Yaksī Ambikā undoubtedly suggest that her terrific form as *Srsti-samhāra-kartrī* clearly was inspired by the Brahminical Ambikā Jaina Ambikā, also called the Mother of the universe (*Jagaty-ambikā*), is variously propitiated as *graha-sphotinī, samhāra-sammārjanī*, and *mahā-vighna-samghāta-nirnāśinī*[24] The *Ambikā-tātanka* conceives her with such destructive weapons as bow, arrow, staff, sword, disc etc[25] The *Ambikā-tātanka*, the *Ambikā-tādamka* and the *Ambikā-devī-stuti* (appendices 18, 19, 21 of the *Bhairava-Padmāvatī-kapla*) also give her such appellations as Śivā, Śankarī, Mantra-rūpā, Gaurī, Gāndhārī, Yakseśvarī, Kālī, Mahākālī, Aghorā, Bhīma-nādā, Candikā, Canda-rūpā, Jayantā-kumārī, Yogesvarī, Tripur-āngī, Mahādevī, Amogha-vāgīsvarī, Mohinī, Dīpanī, Śosanī, Trāsinī, etc , which distinctly suggest strong influence of Brahminic Ambikā who is endowed with alike appellations in her manifestations as twelve Gaurīs, twenty-four Pārvatīs, nine Durgās and several other forms[26] In two examples reported from Darhat (Hamirpur, U P) and datable to *c* 13th century A D , Jaina Ambikā is surprisingly depicted with noose, *vajra-ghantā*, manuscript-cum-lotus and mirror (?) attributes The forms of these images (State Museum, Lucknow, Acc No G 312 and 66/225), bear close affinity with Brahminic Śivā who likewise rides a lion and holds a mirror in one of her hands The noose and the *vajra-ghantā* are suggestive of the power aspect of Ambikā while the manuscript represents her as *amogha-vāgīśvarī* and Sarasvatī as mentioned in Jaina *stutis*[27]

From the foregoing discussion, it is apparent that the worship of Ambikā started as early as in the sixth century A D and atleast upto ninth century A D she was carved in association with Rsabhanātha, Pārśvanātha and Neminātha Her more distinctive iconogaphic form was first visualized towards the close of the eighth century A D From the 10th century A D onwards she was mainly represented with Neminātha and as having either two or four arms

The concept and the earlier form of Ambikā show no imprint of Brahminic Ambikā or Durgā, instead it was based on the early worship of the Mother goddess It was only during the 11th-12th century A D when she came to be worshipped in different Tantric rites with terrible forms Gradually she acquired different appellations and attributes which undoubtedly were related with Brahminic Ambikā or Durgā Contrary to other Jaina Yakṣī we do not find much variety in her iconographic forms although she enjoyed the position of the most favoured Yakṣī of the Jaina pantheon in all the Jaina sects all over the country

3

Ambikā : Iconographic Concept and Symbolism

"May Ambikā, of golden complexion, riding on a lion and accompanied by her two sons, Siddha and Buddha, and holding a bunch of mangoes in her hand, protect the Jaina *sangha* from obstacles "[1]

Ambikā, acknowledged as the Yaksī of the twenty-second Jina Ariṣṭanemi or Neminātha, enjoyed an exalted position in Jaina worship She is also considered one of the four most popular Yaksīs of Jaina pantheon According to the *Rūpa-mandana* of Sūtradhāra-mandana (*c* mid 15th century A D), the images of Ādinātha, Neminātha, Pārśvanātha and Mahāvīra and so also their respective Yaksīs Cakreśvarī, Ambikā, Padmāvatī and Siddhāyikā, who are endowed with great power, occupy a specially venerated position [2] After the introduction of Ambikā in the Jaina Church as Yakṣī, she progressively attained popularity in Jaina worship, as is evidenced by literary notices and archaeological material There are several literary references to the ancient images as well as to the temples of Ambikā, the most important of them being at Mathurā, Ūrjayantagiri, Hastināpura, Ahicchatrā and Pratiṣṭhānapura The *Kalpa-pradīpa* (popularly known as *Vividha-tīrtha-kalpa*) frequently refers to such temples It mentions that Ambikā, riding a lion, was the guardian goddess of the Mathurā *tīrtha* A similar reference is found in the *Ahicchatrā-nagarī-kalpa* in the selfsame work, wherein Ambikā is

said to have stood near the rampart of the city of Ahicchatrā The goddess riding a lion and holding a bunch of mangoes is accompanied by her two sons, Siddha and Buddha [3]

Iconographic Forms of Ambikā

The present chapter endeavours to trace the evolution of the iconographic forms of Ambikā on the basis exclusively of the Jaina literature and iconographic texts This development may be divided into two phases, early and late, with a view on more specificity and clarity concerning the linear evolution in Ambikā's form Compared to other popular Yakṣīs of the Jaina pantheon—Cakreśvarī, Padmāvatī, and Jvālāmālinī—the form of Ambikā did not undergo much development in respect of increase in number of arms and thereby the attributes She mainly remained two-armed and at most four-armed with a few exceptions showing more hands, envisaged mainly by the Tantric, works

Early Phase (*c.* 8th-12th century A.D.)

After making her first appearance in about sixth century A D , she remained only two-armed atleast upto the end of the ninth century A D During the 10th and 12th century A D we find some development in her iconographic form, mainly in regard to the multiplication of arms rising to four and the attributes to be shown in them to accentuate the artistic and symbolic effect of her image Between the 11th and 13th centuries A D , the goddess is invoked also in different Tantric rites with terrific form and having more than four hands

The earliest reference to the iconographic form of Ambikā is found in the *Caturvimśatikā* of Bappa-bhatti Sūri wherein she is invoked into two *dhyānas* respectively with Nemināthа and Mahāvīra [4] In both the *dhyānas*, giving identical details, the two-armed Ambikā is visualized as resting under a mango tree and riding on a lion who is compared poetically to the lightning in the clouds The goddess, accompanied by her son, is believed to possess sharp nails which can easily break the sword (of an enemy) The text, however, does not refer to the bunch of mangoes (*āmra-lumbi*) in her hand Perhaps this is the reason why in early sculptures of Ambikā (from *c* 7th to the 9th century A D), the rendering of *āmra-lumbi* has not been very regular, as has been noticed in case of her figures from Vārānasī

(Bharat Kala Bhavan, Varanasi, Acc No 212), Mathurā (*Jina-caumukha*) and Deogarh (Temple No 12, A D 862) The *Stuti-caturvimśatikā* of Śobhana Sūri likewise gives her *dhyāna* twice respectively with Neminātha and Mahāvīra wherein she is conceived with two hands and as riding on a lion She holds a bunch of mangoes and is accompanied by two wandering sons and hence called *Cāri-putrā* [5] It may be noted that the later works also conceived Ambikā mainly with two arms and as holding an *āmra-lumbi* and a child and riding a lion [6] She always rests under a mango tree with a tiny figure of Jina Neminātha carved at the top

The *Nirvāna-kalikā* of Pāda-lipta Sūri III (*c* A D 900) is perhaps the earliest work which visualizes Ambikā with four hands According to this work, Kūsmāndī, having golden complexion, rides a lion and holds a fruit (mātulinga) and noose (*pāśa*) in her right hands while the left hands bear a child and goad (ankusa) [7] The *Trisasti-salākā-purusa-caritra* (latter half of the 12th century A D) also conceives the golden complexioned Yaksī with four hands and envisages the same attributes, as enunciated in the *Nirvāna-kalikā*, excepting for the fruit (*mātulunga*) which is here replaced by a bunch of mangoes (*āmra-lumbi*) [8] The *Pravacana-sāroddhāra* of Nemicandra Sūri (12th century A D) follows the description of the *Trisasti-śalākā-purusa-caritra* [9]

The *Pratisthā-sāra-samgraha* of Vasunandin (c 12th century A D) invokes Kūsmāndinī or Amrā-devī both with two as well as four arms, but does not refer to her attributes The work, however, alludes to her *simhavāhana* [10]

Later Phase : (*c*.13th-16th century A.D.)

The later phase of the evolution of the iconographic form of Ambikā shows that the earlier form of two-armed Ambikā was retained alongwith the four-armed and multi-armed forms The later works also refer to her terrific forms in different Tantric rites The *Pratisthā-sāroddhāra* of Āśādhara (first half of the 13th century A D) and the *Pratisthā-tilaka* of Nemicandra (A D 1543) visualize the dark blue complexioned two-armed Yaksī as riding on a lion and resting under a mango tree with a bunch of mangoes and a child (Priyankara), seated in lap, in her hands Her second son Śubhankara, however, stands on the right flank [11] It may be mentioned here in passing that references to two-armed Ambikā are

found mainly in the Digambara works while the Śvetāmbara works (from c 10th century A D onwards) make the *dhyāna* of Ambikā with four hands

The *Caturvimśati-Jina-carita* or *Padmānanda-mahākāvya* of Amara-candra Sūri (A D 1241) makes the *dhyāna* of four-armed Ambikā, riding a lion and holding the same set of attributes as prescribed by the *Triṣaṣṭi-śalākā-puruṣa-carita* [12] The *Ambikā-devī-kalpa* of Jina-prabha Sūri (c A D 1335), the *Ācāra-dinakara* of Vardhamāna Sūri (A D 1412) and the *Rūp-āvatāra* also invoke four-armed Ambikā with similar attributes [13] The *Rūpa-mandana* and the *Devatā-mūrti-prakarana* of Sūtradhāra-mandana (15th century A D) envisage identical attributes for four-armed Ambikā with minor alteration These works give *nāga-pāśa* in place of *pāśa* [14] The *Mantrādhirāja-kalpa* of Sāgara-candra Sūri (c 13th century A D) also refers to the four-armed Ambikā as riding a lion and holding a bunch of mangoes, noose, goad and fruit [15] Apparently, the usual child to be shown in the lower left hand has been substituted here by a fruit However, both of her sons, according to this text, should be carved close to her breasts The *Aparājita-prcchā* of Bhuvana-deva (c late 12th or 13th century A D , devoted a hymn to the Ambikā of Ūrjayantagiri, showing fruit and the *varada-mudrā* [16] It further mentions that both of her sons should be carved nearby, one of which remaining in the lap Vastu-pāla, the famous Jaina minister of the Chaulukyas of 13th century A D , devoted a hymn of the Ambikā of Ūrjayantagiri, titled the *Ambikā-stavana* [17] Ambikā, addressed here as Kūsmāṇḍinī, Padmālayā (seated on lotus) and Ambā, is visualized as holding a bunch of mangoes in her right hand Jineśvara Sūri too conceives her with a bunch of mangoes [18] It seems that Vastu-pāla and Jineśvara Sūri both had a form of two-armed Ambikā in their mind

The forms of Ambikā, discussed above, belong to the north Indian tradition However, we come across a few references to her forms in south Indian works as well T N Ramachandran has given three such forms of Ambikā which belong both to the Śvetāmbara and the Digambara traditions In south Indian works Ambikā is portrayed as having two and four arms [19] The dark blue-complexioned Ambikā, also called Dharmā-devī, when two-armed, rides a lion and shows fruit and the *varada-mudrā* (boon-conferring gesture) This form is supplied by an untitled palm-leaf manuscript, now in the possession of the temple priest of Jina Kāñchī (Tirupparuttikkun-

ram) Another work based on a Canares tradition and recited by the temple priest at Jina Kāñchī, conceives the four-armed Dharmā-devī as seated in *lalitāsana* with her two sons, one on each lap Her lower two hands resting in the lap support the children while the upper hands bear sword and disc Her *vāhana* as usual is a lion The third work—the Yaksa-Yaksī-laksana—also visualizes the four-armed Dharmā-devī as riding a lion and sitting with her two sons, one on each lap Two of her hands support the sons while in one of the remaining two hands (left) she bears a bunch of mangoes However, one of her hands (right) is extended towards lion mount

The figure of Kūsmāndinī published by James Burgess is noteworthy in this connection inasmuch as it is based on some late Canarese tradition collected by Alexander Rea [20] Writes Burgess "The Yakshinī is Kūshmāndinī—four-armed, with two children in her lap, and a lion as her congnizance She is the only attendant who has not the front right hand in the *varada-hasta* attitude " The figure, however, shows the four-armed Yaksī as seated in *lalita* pose with *simha-vāhana* close to her feet The lower two hands of the Yaksī support her sons, seated in lap, while the upper right and left show respectively sword and disc Thus it is apparent that the rendering of a bunch of mangoes in her hand and also the shade of a mango-tree over her head did not find much favour in south Indian tradition And instead she was provided with sword and disc in her hands Contrary to the north Indian tradition, the south Indian works envisage the rendering of both the sons in her lap

Ambikā in Tantric Works

The *dhyāna-mantras* of Ambikā given mainly in the appendices of the *Bhairava-Padmāvatī-kalpa* reveal the Tantric mode of her worship The *Ambikāṣtaka* (of Ambā-prasāda, c 12th century A D), the *Ambikā-tādamka*, the *Ambikātātanka*, the *Ambikā-stuti* and the *Ambikā-devī-stuti* (of Jineśvara Sūri), datable between c 12th-14th centuries A D , enjoin her worship in all such Tantric rites as *śāntika, pauṣtika, vaśyakarana, mohana, stambhana, dusta-sañcūrnana* and *uccātana* The various Tantric modes include her *arcanā yantra-vidhi, pītha-sthāpanā* and *mantra-pūjā* alongwith different rites to be performed Apart from propitiatory rites, the gruesome rites were also accepted and as a consequence the terrific form of

Ambikā was visualized[21] These works variously address her as Duṣṭa-sañcūrṇinī, Śatru-sañcūrṇinī, Śivā, Śankarī, Ambikā, Mantra-rūpā, Bhūta-graha-sphoṭinī, Samhāra-sammārjanī, Mahāvighna-samghātanirnāsinī, Stambhinī, Mohinī, Dīpanī, Bhīma-nādā, Candikā, Mahākālī, Yogesvarī and Yakseśvarī which undoubtedly suggest the terrific as well as the Tantric forms of the goddess She is also called *srsti-samhāra-kartrī* (the destroyer of the entire universe) and one who is worshipped by the kings of the deities, Nāgas, Bhūtas and Candra[22] The recitation of her *mantras* and also the performance of different Tantric rites bestow various powers on the worshippers and remove the effect of evil spirits and help in fulfilment of desires[23] The *mūla-mantras* of Ambikā are given in the *Ambikā-tāḍamka* and the *Ambikā-stuti*[24] The *Ambikā-tādamka* gives the details of *mantra* and the *yantra-pūjā* of Ambikā According to this work, the recitation of the *mūla-mantra* for twelve, six and three thousand times with *homa* and other rites enables the worshippers to see the goddess in dream and get their desires fulfilled It is further mentioned in the *Ambikā-tādamka* that the *siddhi* of Ambikā is possible by the formation of several diagrams (*yantra*) which enables the devotees to allure beautiful lady, to acquire great powers, and entitles him also to receive instructions from Ambikā in dream[25]

The *Ambikā staka* gives a fine description of her ornaments[26] and attributes in a poetic language alongwith an account of her previous life It is mentioned that the colour of Ambikā varies in different rites such as white in *śānti-karman*, red in gruesome (*mārana, stambhana*) and yellow in the *vaśya-karana*[27] *The colours are the same as found in the Buddhist and the Hindu Tantras in connection with alike rites The dhyāna* in the *Ambikā-staka* conceives the Yaksī with two arms and as sitting under a mango tree alongwith her two sons Her *vāhana* is a rampant lion She hold an *āmra-lumbi* in one hand while the other hand supports a child[28] The Ambikā-stuti of unknown authorship, giving the details of *yantrā-pūjā* in the form of a hexagonal diagram (*sat-kona-yantra*), perhaps conceives the Yaksi with two hands and as riding a lion with her two sons in the lap[29] The *Ambikā-tātanka* (c 13th-14th centuries A D) makes the *dhyāna* of Ambikā with bow, arrow, staff, sword, disc, lotus and other attributes in her hand She also bears mangoes in her hands (*āmra-hastā*) The goddess, riding a fierce lion, is accompanied by two sons The *dhyāna* here apparently refers to the multi-armed form of Ambika[30] The Tantric mode of her *rakta-dhyāna*, as given

in the *Ambikā-tāḍamka* (c 13th century A D), mentions that the worshipper should meditate over the following form of Ambikā Golden in colour Ambikā wears red garments, and golden ornaments and rides on a lion She is joined by her two sons, one holding her finger and the other one sitting in the lap The four-armed Ambikā holds a bunch of mangoes and goad in her upper right and left hands while the lower two hands show fruit and noose [31]

U P Shah has quoted still another Tantric *dhyāna* of Ambikā, according to which, the four-armed Ambikā, black in colour and sitting on a lion-throne, carries conch, disc, *varada-mudrā* and noose A *deva-kanyā* stands close to her with the inscription *vimupakadiśramatām* (?) on her left hand [32] Another *dhyāna* quoted by U P Shah refers to the eight-armed variety of Ambikā According to the *dhyāna, Āmra-kūsmāndinī*, black in colour, wields conch, disc, bow, axe, javelin (*tomara)*, sword, noose and corn (*kodrava*) in her eight hands [33]

Parivāra of Ambikā

It appears that owing to the increasing popularity of Ambikā, the idea of evolving her family was also developed after c 10th century A D The *Ambikā-devī-kalpa* of Śubha-candra makes a distinct indication towards the family of Ambikā The work gives a *sādhanā* of Randā who is called a Yaksī and an attendant of Kūsmāndinī U P Shah has rightly observed that it would not be surprising if details regarding the *parivāra* of Ambikā are found in some unpublished Jaina Tantric work [34] Some other works also mention that Ambikā is attended by a number of gods and goddesses without specifying their names [35] An image of Ambikā from Khajurāho, assignable to c 11th century A D , gives support to the above observation The image, now deposited in the Archaeological Museum, Khajurāho (Acc No 1608), contains the figures of two-armed Yaksa and Yakṣī at two extremities of the pedestal, just in the manner as shown in the Jina images

Ambikā in Legends

In keeping with the traditions of Brahminical and Buddhist pantheons, the Jainas also developed legends about several of their deities, though at a fairly late date The foremost among such

examples are the twenty-four-Jinas The Jainas have given various legends regarding the previous births of the Jinas alongwith several other miraculous incidents including the *upasargas* (hindrances) put to them by some contemporaries who were enemies of their previous existence, and by evil spirits The episode of Jina Pārsvanātha and Meghamālin (Kamatha in previous birth) is one such famous illustration of such legends

Due to the extremely venerated position and popularity of Ambikā in Jaina worship, different legendary stories developed around her after the 13th century A D It was perhaps intended to shroud the origin of Ambikā in mystery and push back the antiquity of her worship to still remote period, i e even before the sixth century A D The legends also incorporate such details which gave rise to her basic iconographic form The legends of Ambikā also reveal how a common soul like that of Ambikā gradually acquired the position of a highly revered Yaksī by her virtues

The earliest legendary account of Ambikā is found in the *Ambikā-devī-kapla* of Jina-prabha Sūri (*c* A D 1335) forming the 61st chapter of the *Kalpa-pradīpa* of the selfsame author [36] The work mentions that there once lived an orthodox learned Brahmin Soma-bhatta in the city of Kodinār in Saurashtra Soma had a virtuous and devoted wife in Ambikā (Āmbini in Prakrit) who had a couple of sons, Siddha and Buddha Once Soma invited some Brahmins to a dinner on the occasion of the *śrāddha* ceremony of his ancestors While meals were ready Ambikā's mother-in-law went out for a bath and a *muni*, who was on fast for complete one month, turned in and asked Ambikā for some food to break his fast Ambikā happily offered different dishes prepared for the Brahmins to that *muni* When the matter was reported to Soma, he was enraged and drove Ambikā out of the house As a consequence Ambikā, alongwith her children, was rendered homeless

Ambikā felt helpless when her sons asked for food and water Owing to the meritorious deed of Ambikā (of her having given alms to the Jaina monk) some miracles occurred to her at this point when a dried mango tree by the road side came to bear mangoes and a dry lake nearby was filled at once with water to feed Ambikā and her sons Ambikā tired of her aimless wandering then rested under the shade of the mango tree for some time On the other hand, the miracles occurring in the home at once opened the eyes of Soma and his mother They were then filled with remorse, and conse-

quently Soma went to search for Ambikā to persuade her to return When Ambikā saw Soma rushing toward her, she misunderstood his intentions and tried to find out some hiding place She jumped into the well alongwith her sons and, as a result, died According to another tradition, quoted by the same author, she fell down from the top of the Raivataka hill and died She was then reborn as a Yakṣī, devoted to the *śāsana* of Jina Neminātha, in one of the heavenly mansions called Kohamḍa-*vimāna* She is hence known as Kohaṁdī, and Kūṣmāndī (or Kūṣmāndinī) Her husband also died soon and was reborn as a lion to serve Ambikā as her *vāhana*

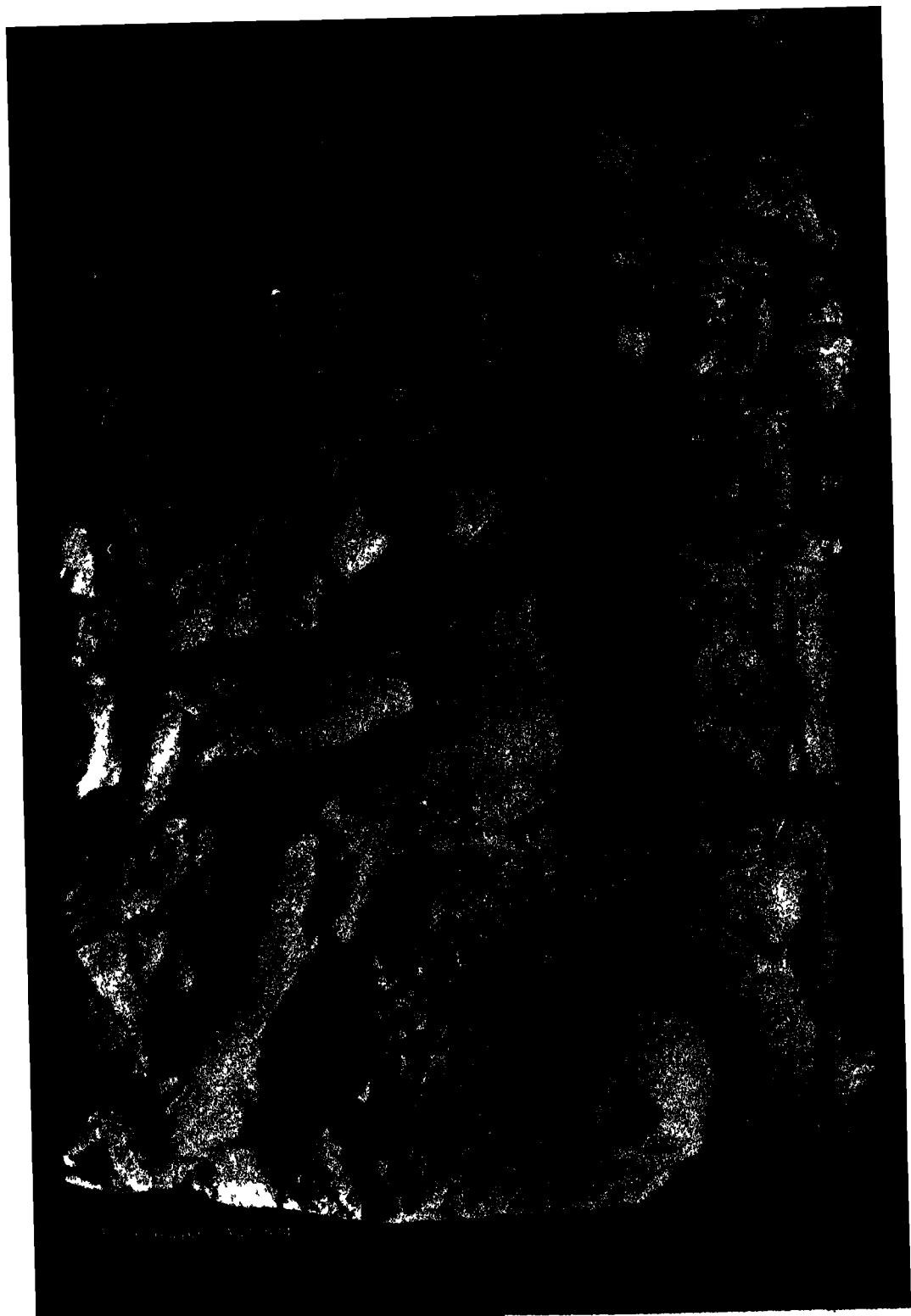
A Digambara version of this legend is supplied by the Yaksī-kathā found in a work called *Punyāśrava-kathā* which is a palm-leaf manuscript in the possession of the temple priest of Jina-Kāñchī The version of the *Yakṣī-kathā* is slightly different from the above legend in respect of the names According to the *Yaksī-kathā* her name was Agnilā and her husband Somaśarman was a Brahmin of Girinagara The names of her two sons are given as Śubhankara and Prabhankara She likewise leaves her husband's house alongwith her sons and a faithful maid servant It is further narrated that in course of her wandering she reached Ujjayantagiri where she offered food to a *muni* Vara-datta for breaking his fast [37]

Thus both the legends coming from north and south India are, on essential points, similar Apparently we find indications as to the distinguishing iconographic features of Ambikā in these legends The two sons of Ambikā joined her again after she attained the position of a Yaksī Likewise the association of mango-tree and a bunch of mangoes alongwith lion mount with Ambikā finds appropriate explanation in these legends

4

Ambikā in Art : Early Phase

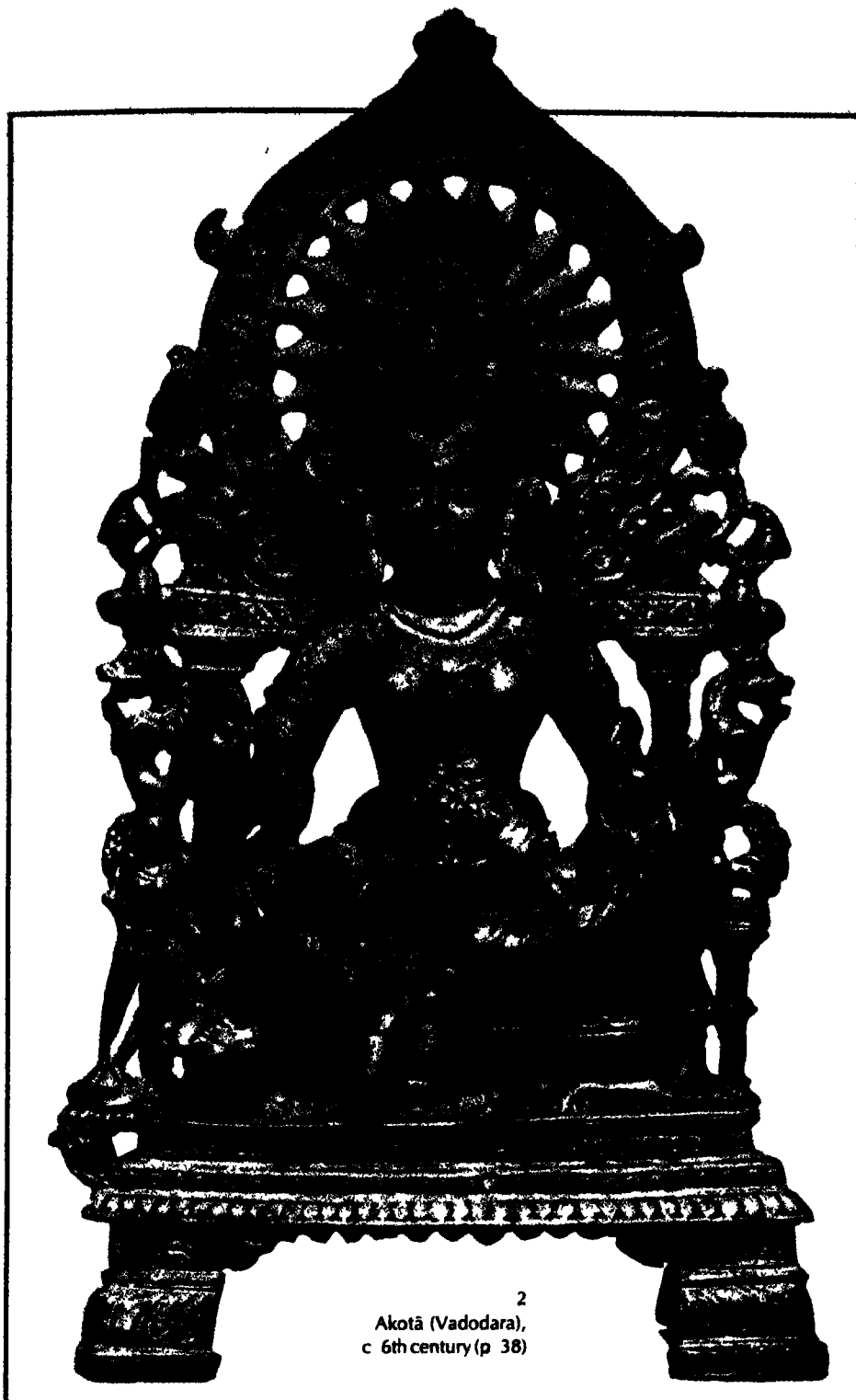
The earliest archaeological evidence shows that Ambikā finds visual representation towards the late sixth century A D The earliest known representation of Ambikā in north India, both in the Jina-*samyukta* (Rsabhanātha) and independent images are datable to late sixth century A D These figures are procured from Akotā near Vadodara in Gujarat [1] South India has yielded independent figures of Ambika towards the beginning of seventh century A D The two early images of Ambikā from south are obtained respectively from Bādāmi (cave No 4, ealry 7th century A D) and the Megutī temple at Aihole (*c* 634 A D Fig 1), both in Bijapur district of Karnataka The rendering of Ambikā became more popular during the subsequent centuries as is evidenced from the increasing number of her sculptures both with the Jinas and in independent images Some of the early examples of her rendering during the seventh and eighth century A D are found at Mathurā, Vārānasī (Rājghāt), Dhank (Saurāstra Gujarat, c 8th century, A D), Osiān (Mahāvīra temple, Jodhpur, Rajasthan, *c* 8th century A D) and Akotā

The figures of Ambikā from *c* sixth to late eighth century A D distinctly show a formative stage She was not associated finally with Neminātha at least upto the end of the eighth century A D and hence she is invariably represented with Rsabhanātha (Akotā), Pārsvanātha (Dhank, Akotā), and Mahāvīra (Osiān), besides with Neminātha in few instances from Mathurā and Rājghāt Ambikā remained exclusively two-armed upto the eighth century A D and increase in number of her hands, rising to four and sometimes even eight, came in vogue only from the ninth century A D The earliest figures of Ambikā from Akotā depict her as holding *āmra-lumbi*

and child, seated in lap, and riding a lion with the figure of her elder son (nude), standing close to her on right The goddess seated in *lalitāsana* in the earliest instance of her independent rendering from Akotā is provided with a beautiful halo, decorated with lotus petals and the figure of Jina Pārśvanātha over her head [2] While in western India, the distinguishing iconographic features of Ambikā, as is apparent from her images from Akotā, were manifested towards the close of sixth century A D , the other regions did not share all these features atleast until eighth century A D As a consequence, *āmra-lumbi* and lion mount were not shown in the images of Ambikā from Mathurā until the beginning of the eighth century A D Both at Mathurā and Vārānasī her Mother aspect was emphasized by the rendering of either one or both the sons We have already observed that as compared to other Yakṣīs like Cakreśvarī, Padmāvatī, and Jvālā-mālinī, Ambikā did not experience much icongoraphic development This is why we do not find much variety in her iconographic forms

The present study of the evolution of the images of Ambikā is divided into two phases early (from *c* sixth to eighth century A D) and later (*c* 9th to 16th century A D) The obove classification rests on two different stages of the development of her iconography The independent as well as the figures carved with different Jinas (hereafter called Jina-*samyukta* images) are taken together for the present study The rendering of Ambikā in painting is, however discussed separately

Early Phase (*c.* sixth to eighth century A.D.)

Akotā has yielded four independent and 13 Jina-*samyukta* bronze images of Ambikā, datable between the sixth and eighth centuries A D In Jina-*samyukta* figures, she is represented with Rsabhanātha and Pārśvanātha only [3] In all the examples, the two-armed Ambikā, seated in *lalitāsana* on a lion, invariably holds an *āmra-lumbi* in right hand while the left hand supports the younger son, seated in lap However, her elder son Śubhankara (Siddha) stands (nude) close to her on right [4] In Jina-*samyukta* figures the rendering of her elder son and lion mount was not very regular [5]

The earliest independent figure of Ambikā (Fig 2) from Akotā is assignable to latter half of the sixth century A D Over the head of Ambikā, there appears the figure of Jina Pārśvanātha with five-hooded snake canopy The modelling of the figure is excellent,

2
Akotā (Vadodara),
c 6th century (p 38)

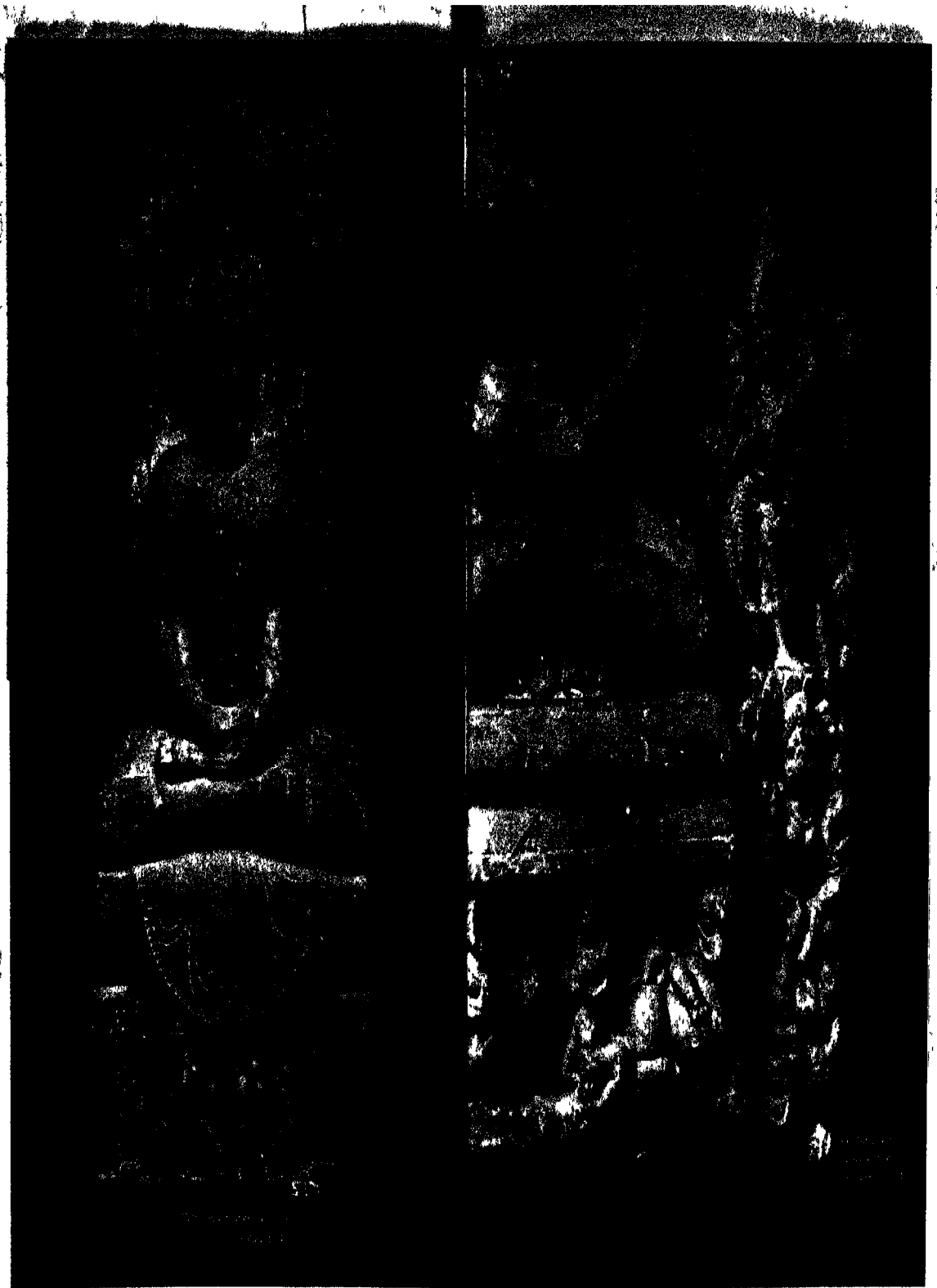
3
With consort,
Akoṭā (Vadodara),
c mid 6th century

though exaggerated in certain respects in details Ambikā is seated in *lalita* pose on a couchant lion, shown with bulging eyes and protruded tongue The figure of Ambikā along with halo are attached on *pītha*, enriched by three bands of varied designs and a lotus pattern on its legs The nimbus made of lotus petals and surrounded by a broad band of flames, is topped by the tiny figure of Pārśvanātha, sitting in *dhyāna-mudrā* The halo surmounts the cross-bar of the back seat adorned with *makara-mukha* The goddess bears an *āmra-lumbi* in right hand and a fruit in left The younger son of Ambikā, as usual, sits in her left lap while the elder son stands nearby on the right The image has a fragmentary inscription too, which is incised in characters assignable to latter half of the sixth century A D [6] Ambikā has rather a plump face with broad jaws and long eyes She is adorned with two heavy rings, *ekāvalī*, a broad necklace and *stanahāra* with *mangalamālā* and a bell at its end The lower garment (*caranikā*) worn in *vikaccha* fashion has a design of broad band interspersed with circular marks The eloborate crown of Ambikā is made of a *trikūta-mukutu* with a big gem in the centre and a *gavāksa* motif or a solar representation at its top

Another figure from Akotā (Fig 3), datable to *c* mid sixth century

A D , is a Jina-*saṁyukta* image The two-armed bronze Ambikā joins *Ṛṣabhanātha* as his Yaksī alongwith Sarvānubhūti as her male counterpart The Yakṣī carries an *āmra*-lumbi and child in her two hands The lion mount and her elder son are not shown here [7] Ambikā wears an *ekāvalī* with an additional *urah-sūtra* passing between her breasts and forming a graceful curve All other figures from Akotā show identical features both in respect of art and iconography

Aihole has also yielded one of the earliest images of Ambikā (see Fig 1 above) The image, originally installed in the Megutī temple and datable to A.D 634-35, is now preserved in the Aihole site museum The image is a beautiful piece of Cālukya art The two-armed Ambikā is gracefully seated, giving slightly an impression of profile view Although both the hands of Ambikā are damaged, yet atleast some portion of her palm resting on the raised pedestal could be seen The perfect modelling with a smooth and slender treatment of her body limbs alongwith the tall decorated *mukuta*, and minutely carved ornaments, specially the girdle, suggest refind test and superb workmanship The tenderness in modelling from abdomen downwards is exceptionally smooth and natural Under her seat, there sits a rampant lion, behind which is shown a male *cāmaradhara* The sylvan background created by the rendering of bunches of mango tree and animals like peacock, monkey, and buffalo on its branches is very natural which reminds us of Ambikā being the goddess of vegetation and animal world as the mother of the universe (*jagan-mātṛ*) Both of her sons are carved but they are not shown as usual in the lap The female attendant standing on right holds a baby, apparently the son of Ambikā, while the other son is shown on her left, standing close to a female attendant holding lotus Another female attendant holds fly-whisk and lotus Thus this magnificent, and also one of the earliest, image of Ambikā is important both as an icon and also as a piece of quality art

Bādāmi was an important and prolific art centre of the Cālukyas The Jaina cave (No IV) at Bādāmi has only one figure of Ambikā, assignable to early seventh century A D The figure, carved on the northern wall of the *mandapa*, shows two-armed Ambikā as seated with her two sons, one standing on right and the other on the left Ambikā holds a fruit in her right hand while the left hand is kept over the head of her child The mount lion is conspicuous by its absence

Like Bādāmi, we have another example of the Jina-*samyukta* figure of Ambikā, belonging to c seventh century A D , where we do not find *āmra-lumbi* and lion mount The image, representing Neminātha, was procured from Rājghāṭ, near Vārānasī in U P (presently in the Bharat Kala Bhavan, Vārānasī, Acc No 212) The figures of the Yakṣa and Yaksī of Neminātha, carved under the throne, are standing on two sides of a tree The two-armed Ambikā in *tri-bhanga* holds a flower in right hand and a child, clinging to her breast, in the left However, the second son stands close to her on right [8] The figure from Dhank, carved with Pārśvanātha, shows the two-armed Yakṣī as bearing an *āmra-lumbi* and a child The image, attributable to c eighth century A D , does not show lion mount and the branches of mango fruit over her head, the latter feature being absent also in the figures from Akotā The Mahāvīra temple at Osiān (8th century A D) also contains a two-armed figure of Ambikā on the door-way of the *gūdha-mandapa* The Yaksī, riding a lion, holds *āmra-lumbi* and child [9]

There are two examples of the rendering of Ambikā from Mathurā The first example showing a *sarvato-bhadrikā-pratimā* or Jina-*caumukha* (Fig 4), assignable to c seventh century A D , is exhibited in the Government Museum, Mathurā (Acc No B65) Of the four Jinas in the *caumukha*, only three are identifiable, they are Neminātha, Pārśvanātha and Rsabhanātha Neminātha is identified on account of the rendering of the two-armed Sarvānubhūti Yaksa and Ambikā Yaksī, seated on pedestal Ambikā holds a flower in right hand while with left she supports a child, seated in lap However, no other feature of Ambikā is shown here Another figure of about eighth century A D is a Jina-*samyukta* figure Ambikā (Fig 5), carved on the left extremity of the pedestal of Rsabhanātha, rides a lion and holds *āmra-lumbi* and child with the branches of mango tree beautifully spread over her head The image obtained from Kankālī Tīlā, Mathurā is now preserved in the State Museum, Lucknow (Acc No J 78)

Thus Ambikā, carved both in Jina images and in independent figures, remained always two-armed Although the earliest figure from Akotā shows her with lion mount, *āmra-lumbi* and two sons (one in lap) but the rendering of the lion mount, *āmra-lumbi* and also her elder son was not very common until the beginning of the ninth century A D

5

Ambikā in Art : Later Phase

(9th to 16th centuries A.D.)

Gujarat, Rajasthan, Maharashtra

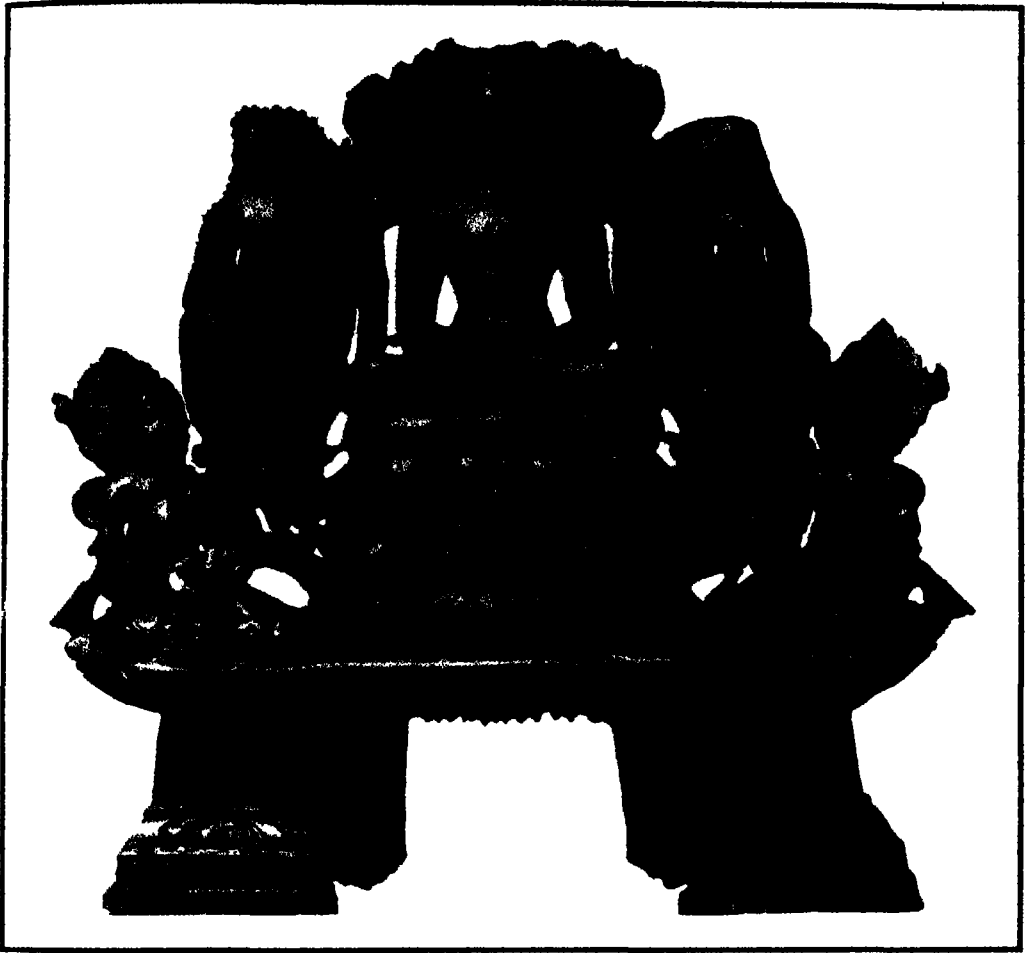
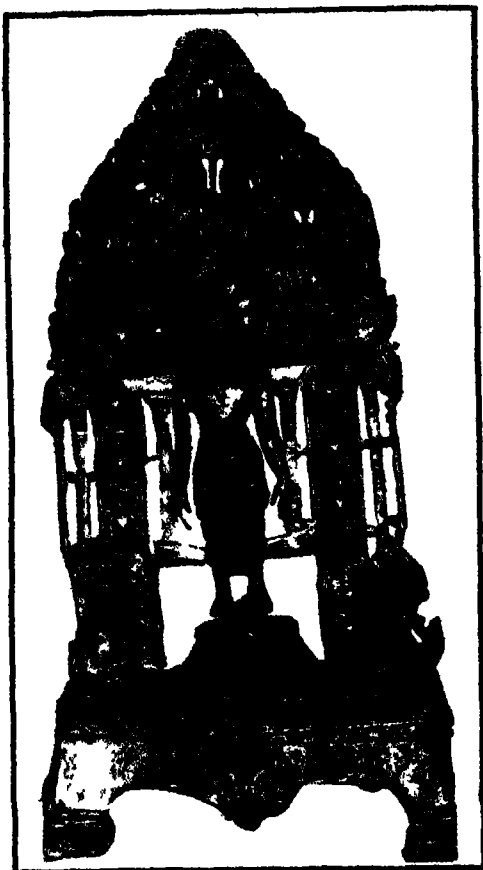
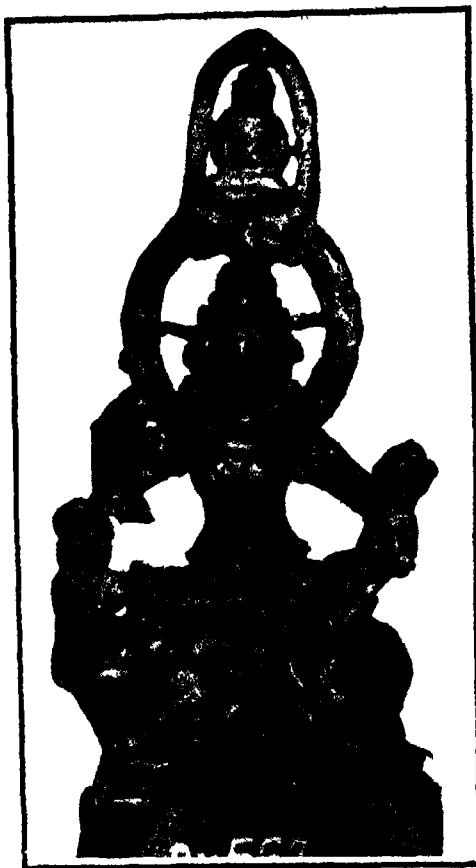
The linear development of the icons of Ambikā took a new turn with the beginning of the ninth century A D The find-spot of her figures, both independent and Jina-*samyukta*, increased and covered almost the entire country The most vigorous representation of Ambikā with variety and several innovatory features, sometimes even in the form of a cult deity, are met with during the ninth and the 12th century A D She is now shown both with two and four hands, although the former variety always remained a favoured one In few instances, both in literature and art, she is conceived also as having more than four hands The concept of atleast some sort of *parivāra* of Ambikā also developed during this period who is represented not only as the head of the 24 *Śāsana-devīs* in the instance of the Patiān-dāi image but is also accompained by some minor goddesses, and above all, the Yaksa-Yaksī figures in the images from Khajurāho, Deogarh, Singhpur, Ahār and Delvādā Apparently, the images of Ambikā at Digambara Jaina sites reveal more variety and also the figures of *Pārśva-devatās* in *parikara* Ambikā, as usual, rides a lion and a joined by her two sons, the younger one being in lap and the elder one standing close to her on right The rendering of the branches of mango tree topped by

the figure of her Jina Neminātha became an invariable feature in her images and paintings The figures of two-armed Ambikā from different regions likewise depict her as two-armed Yaksī with *āmra-lumbi* and child When four-armed, she either holds *āmra-lumbi* in three hands and a child in the remaining one, or has *āmra-lumbi*, goad, noose and child in her four hands [1] The most prolific sites yielding profuse amount of the images of Ambikā are Deogarh, Mathurā, Khajurāho, Nava-muni and Bārabhujī caves (Khan da-giri), Achutarājapur, Delvādā, Kumbhāriā, Ellorā, Akotā, Śravanabelgola, Humchā and Malkheda Of these, Deogarh, Khajurāho, Ellorā and Mathurā are of special importance for yielding about 20 to 50 figures with greater variety in her forms The present chapter deals with the icons of Ambikā in different regions with a view on more specificity and clarity concerning the evolution of the images of Ambikā in different regions

Gujarat and Rajasthan

Gujarat and Rajasthan, the strongholds of Jainism right from early sixth century A D to this day, had greately contributed towards the evolution of the iconography of Ambikā The Jaina bronze collection from Akotā alone contains about eight independent and 22 Jina-*samyukta* figures of Ambikā, ranging in date from sixth to the 10th century A D During the period under study Akotā has yielded four independent and 10 Jina-*samyukta* figures (Figs 6 to 11) [2] Like the earliest figure of Ambikā from Akotā, the later figures of ninth-tenth century A D from Akota also depict her as two-armed and as holding *āmra-lumbi* and child However, the lion mount, second son (sometimes standing also on left), decorated aureole with the Jina figure and leaves of mango tree are shown only in independent figures [3] The Yaksī is always shown as seated in *lalita*-pose In Jina-*samyukta* images, she is carved only with Rsabhanātha and Pārsvanātha [4]

We find innumerable images of Ambikā, both independent and Jina-*samyukta*, from different places in western India Ambikā alongwith her male counterpart Sarvāhna or Sarvānubhūti, forms the most popular Yaksa-Yaksī-pair commonly represented with almost all the Jinas In Jina-*samyukta* images, Ambikā invariably appears as two-armed and as holding *āmra-lumbi* and child However, the rendering of her elder son and also lion *vāhana* is found rarely in Jina-*samyukta* images

6
Akoṭā (Vadodara),
9th century

An early bronze image of Ambikā of about c seventh century A D is exhibited in the Baroda Museum (Acc No A 52)[5] The image, comparable to the Ambikā images from Akoṭā, depicts the two-armed YaKsī as seated and holding, as usual, *āmra-lumbi* and child Another two-armed image of about ninth century A D is found at Śāla at Ghaṭiyālā (Jodhpur)[6] The goddess, sitting on lotus with couchant lion below her seat, holds *āmra-lumbi* in right hand while the left hand is placed on thigh On right, however, there stands her son

7
Akota (Vadodara)
9th century (p 44)

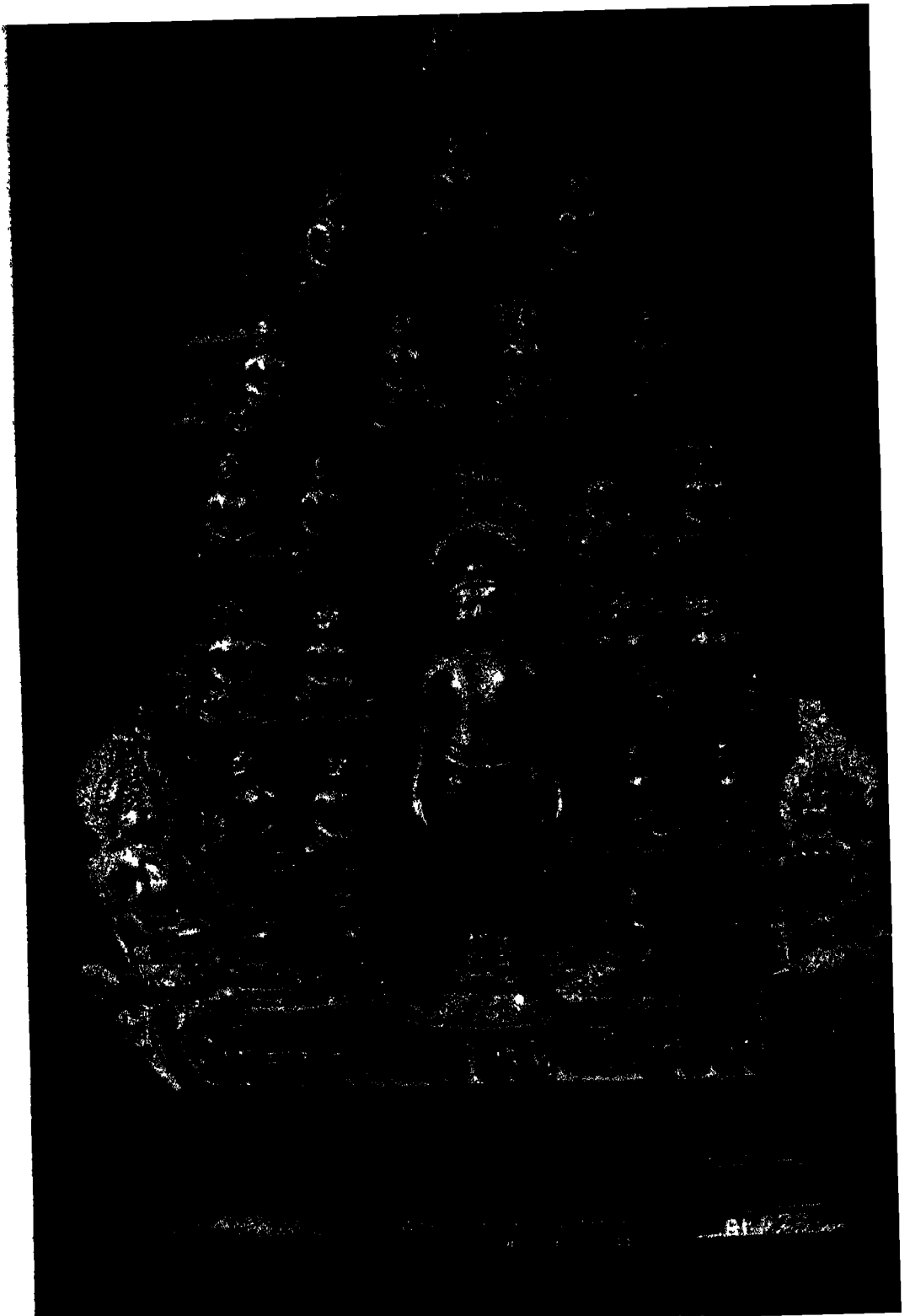
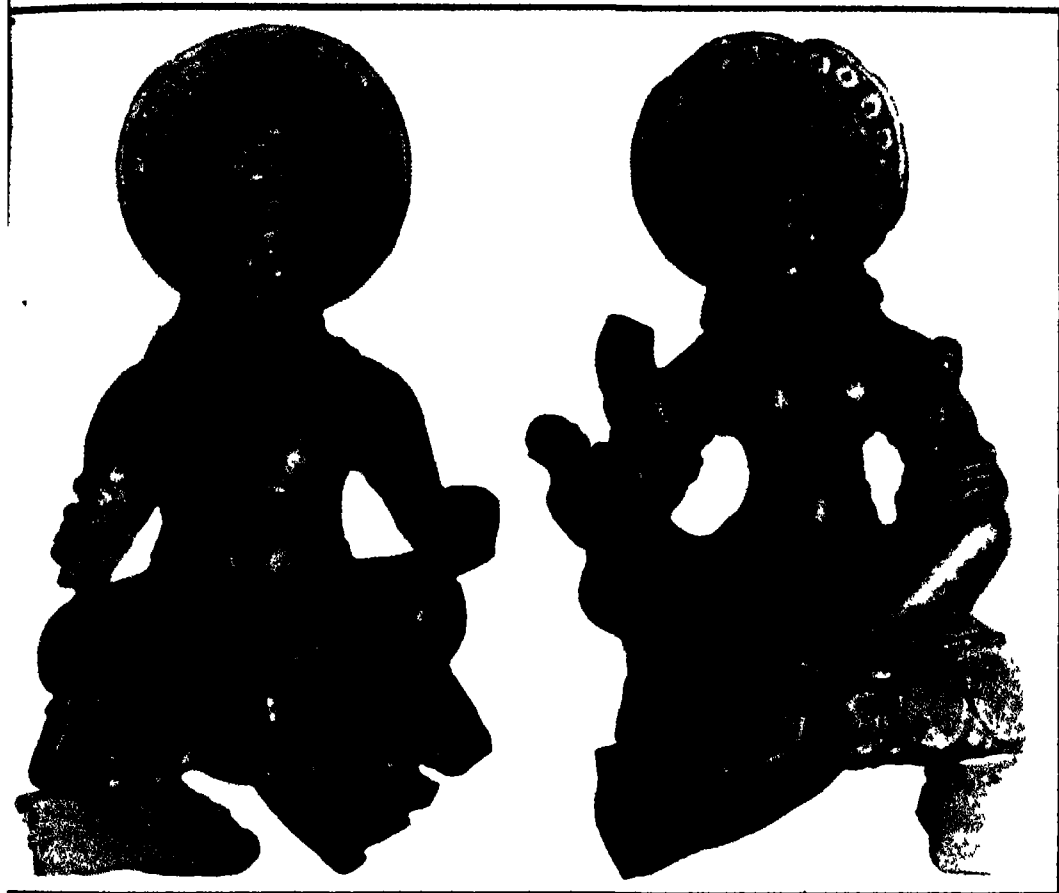
10
With consort
Akotā (Vadodara)
9th century (p 44)

A figure of two-armed Ambıkā ıs also found from the Mahāvīra temple at Ghānerāva (Palı, Rajasthan, 10th century A D) The Yaksī sıttıng on a beautıful lotus seat wıth ıts stems delıneated below ıs accompanıed by lıon *vāhana* She bears *āmra-lumbı* and chıld (ın lap) The figure of her elder son, somewhat grown up, stands on her rıght flank The exquısıtely carved figure of Ambıkā, wearıng rıch jewellerıes, ıs provıded wıth *karanda-mukuta* and also branches of mango tree overhead The beautıful figures of two apsarases further add to the composıtıonal value of the ımage Two metal

images, exhibiting identical features, are being worshipped respectively in the Jaina temples at Vadodara and Idar (V S 1134/A D 1077) [7] Another instance of two-armed Ambikā, likewise riding a lion and carrying *āmra-lumbi* and child, is obtained from Melaja (Viramgaon, Ahmedabad, 12th-13th century A D)

8
Akota (Vadodara) 9th century (in the middle, p 44)

The Jaina *deva-kulikās* at Osiān, belonging to 11th century A D , also contain about four figures of two-armed Ambikā on the exterior walls and door-sills The Yakṣī as usual rides a lion and shows the *āmra-lumbi* and child

9
With consort
Akotā (Vadodara),
9th century (p 44)

Kumbhāriā, in Banaskantha district of Gujarat, was indeed a prolific centre of Jaina art There are five magnificent Jaina temples and immense amount of iconic data at the site [8] The temples are dedicated to Mahāvīra (A D 1062), Sāntināthā (A D 1084), Nemināthā (A D 1135), Pārśvanātha and Sambhavanātha (13th century A D) In the Jina-*samyukta* images, mostly in the *deva-kulikās*, the two-armed Ambikā invariably appears with almost all the Jinas Besides, we are also encountered with a good number of her independent images wherein she appears as two-armed (Fig

12) Ambikā in all the cases sits in *lalita*-pose on lion mount and holds *āmra-lumbi* and child (in lap) However, in two instances, Ambikā bears either sword or merely a fruit, in place of an *āmra-lumbi* These figures are carved on the west facade and the door-sill of the Śāntinātha temple

However, in three examples from Kumbhāriā, Ambikā possesses four arms All these figures are in the form of Jina-*samyukta* images, enshrined in the *deva-kulikā* Nos 11 (A D 1081) and 12 of the Śāntinātha, and *deva-kulikā* No 5 of the Neminātha, temples In all these instances, Ambikā holds *āmra-lumbi* in three hands while the fourth hand (lower left) supports a child, seated in lap and touching her breast The source of this form of Ambikā holding *āmra-lumbi* in three of her four hands is apparently the earlier form of two-armed Ambikā

An identical figure of four-armed Ambikā bearing *āmra-lumbi* in three hands and child (in lap) in the fourth one is obtained from a Jaina temple at Īdar (V S 1230/A D 1173) The child in lap holds a fruit in left hand while his right hand is raised to pluck a mango fruit The elder son, however, stands on right and holds a fruit in one hand

Delvāḍa

The Delvāḍa (Mt Abu, Rajasthan) Jaina temples are world famous for their architectural beauty and marvellous carvings, appearing more like metallic work, in marble The serene and supple-bodied figures in the Vimala Vasahī and Lūna Vasahī are chiselled with excellent workmanship showing highly ornate figures with slim and sharp body The small and tender faces and the delicate treatment in the rendering of different limbs of the figures are bewitching The beauty in figural renderings is more like a feminine beauty There are three main temples, known as the Vimala Vasahī, Lūna Vasahī and the Kharatara Vasahī, dedicated respectively to Ṛṣabhanātha, Neminātha and Pārśvanātha As already pointed out, Ambikā enjoyed a very exalted position at Delvāda and all other Jaina sites in western India right from the 10th to the 16th century A D

The Vimala Vasahī, built in A D 1031-32 (*samvat* 1088), with its *ranga-mandapa, bhramikā* and 54 *deva-kulikās* added between A D 1145-49, has numerous figures of Ambikā wherein she mostly appears on the thrones of different Jina images She is carved with

12
Kumbhāriā
(Banaskantha,
Gujarat), A D 1062

almost all the Jinas and possesses invariably *āmra-lumbi* and son in her two hands The two-armed Ambikā in Jina-*samyukta* images is rarely accompanied by her *vāhana*, lion The identical figures of two-armed Ambikā are also carved in the ceilings of the *bhramikā* and on the door-ways of *deva-kulikās* In three instances from Vimala Vasashī, Ambikā is shown with four hands These figures, datable to the latter half of the 12th century A D , are accompanied by lion mount (Fig 13) In two instances, carved in the northern niche of the *gūḍha-mandapa* and the south-west corner of the *ranga-manḍapa* ceiling she holds *āmra-lumbi* in three hands while the fourth lower left hand supports a son (nude), seated in her lap and touching a breast In both the cases, her elder son Śubhaṅkara stands on her right and holds a fruit in his left hand while the right hand is raised to pluck a mango from *āmra-lumbi* held by his mother, Ambikā She is joined by two female attendents, holding flywhisks The third figure on the southern door-way of the *gūdha-manḍapa* depicts Ambikā as riding a lion and holding *āmra-lumbi*, noose, disc and a child

Two interesting independent figures of four-armed Ambikā, riding a lion, are carved on the Jaina temples at Tārangā (Mehsana, Gujarat) and Jalore (Rajasthan), both assignable to the 12th century A D The figures carved on the eastern *adhisthāna* of the *mūla-prāsāda* of the Mahāvīra temple at jalore shows her with *āmra-lumbi*, disc, disc and child while in the figure on the north facade of the Ajitanātha temple at Tārangā, Ambikā, standing in *tri-bhanga*, bears the *varada-mudrā*, *āmra-lumbi*, noose and a child (clinging to waist) Another instance of the four-armed Ambikā is carved on a Jaina temple at Nāgdā (Udaipur, Rajasthan, 12th century A D) The Yaksī, standing as she is in *tri-bhanga*, is accompanied by her conventional conveyance, lion She holds the *varada-mudrā*, *āmra-lumbi*, *āmra-lumbi* and a child

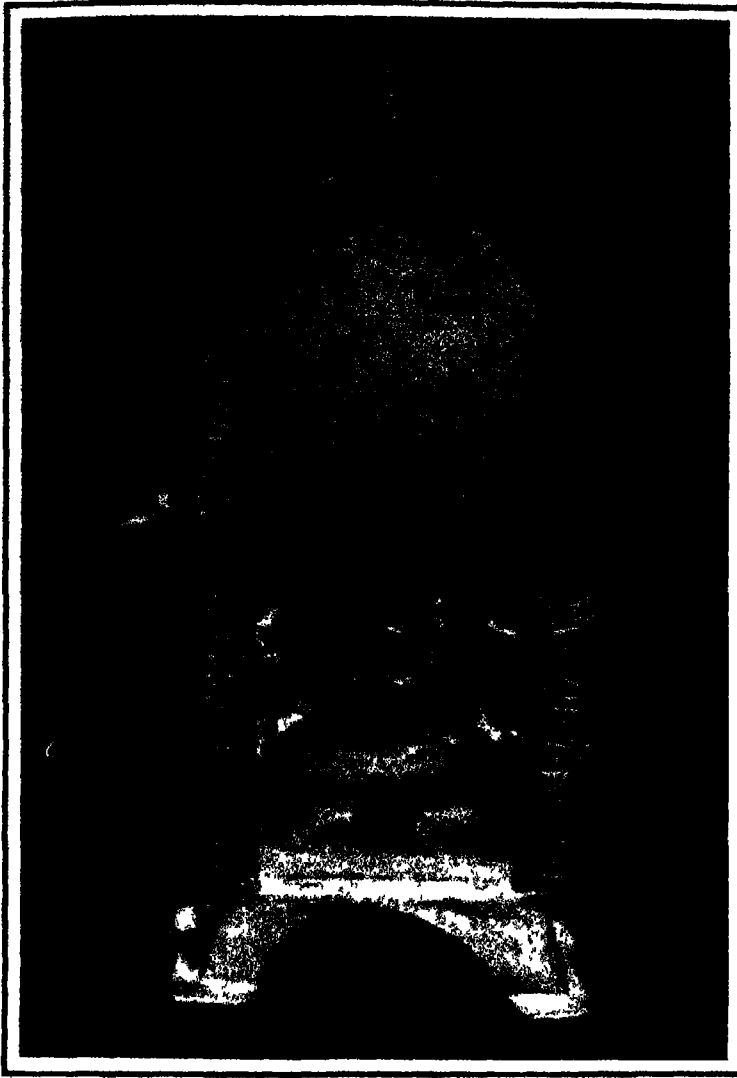
H D Sankalia has also published four brass images, belonging to 12th century A D [9] The figures are procured from Western India In three examples, the two-armed Ambikā holds *āmra-lumbi* and child The third figure (V S 1198/A D 1141) represents four-armed Ambikā as seated in *lalitāsana* on lotus seat with her mount lion carved below She bears mango (?), lotus, lotus and child Her second son, stands on right One bronze image of four-armed Ambikā, inscribed in *samvat* 1203, (A D 1146), is in the collection of the National Museum, New Delhi[10] (Acc No 48 4/11, Figs

13
Mt Abu (Vimala Vasahī), 12th century

14
Western India
(National Museum,
New Delhi), A D
1146

14 and 15) The image, belonging to the Paramāra art, shows Ambikā as seated in *lalitāsana* on lion The Yakṣī holds fruit, *āmra-lumbi*, *āmra-lumbi* and child Her elder son as usually stands on right

The museums at Kotā, Jhālāwār and several other places of Rajasthan preserve a good number of figures of two-armed Ambikā, seated on lion and bearing *āmra-lumbi* and child [11]

The Lūna Vasahī, constructed in A D 1230-31 (V S 1287), contains the images inscribed between A D 1230 and 1236 A colossal cult image of Ambikā (in *deva-kulikā* No 24) accompanied by the diminutive figures of different Mahāvidyās and Yakṣas in the *parikara*, is an important example which has close parallel to the figure of Ambikā from Patiān-dāi The figure of Ambikā, however, is a later replacement, but the *parikara* is an original one The two-armed Ambikā, as usual, holds an *āmra-lumbi* and child

15
Reverse view of the above

Besides the rendering of two-armed Ambikā, as usual with *āmra-lumbi* and son in the Jina-*samyukta* images enshrined in the *deva-kulikās*, six independent figures of Ambikā are also noticed in the temple These figures, identical in details, are carved on the walls of the corridor near main entrance and the *ranga-maṇḍapa* and also in the ceiling of the porch near *ranga-maṇḍapa* In all these examples, Ambikā is two-armed and holds *āmra-lumbi* in her right hand and supports a child, seated in lap, with the left hand Ambikā, invariably accompanied by lion, either sits or stands on *bhadrāsana* However, in one example, the *vāhana* is not carved The rendering of the bunches of mangoes, hanging over the shoulders of Ambikā, is beautifully done The figure of second son is shown only in two examples The goddess is usually attended upon by two flywhisk-

16
Tejapāla Temple, Mt Abu, 13th century

17
Mt Abu, c 13th century

bearing attendants The figures of male and female devotees are also carved The representation of four or six female figures, dancing and playing on different musical instruments, is also interesting Ambikā, embellished with *karanda-mukuta* and other usual ornaments, appears as a graceful boon-conferring goddess The figures have the following accession numbers 11A, B (Fig 16), 17A (Fig 17), D and 18 (Fig 18) In one of the examples, carved in the ceiling of the portico attached to the *ranga-mandapa* on west, the 68 female figures, arranged in three concentric bands, are also shown These female figures, carved as dancing and playing on various musical instruments, are usually identified as *dik-kumārīs* but their actual meaning is yet to be clearly ascertained Thus, Ambikā in Lūna Vasahī is represented only with two hands and without any variety in her form

The Kharatara Vasahī (A D 1459) has yielded four figures of Ambikā In all the instances, Ambikā, seated in *lalitāsana* and possessing four hands, rides a lion In two examples, she is accompanied by her elder son Śubhankara also These figures, sometimes attended by female dancers and *cāmaradhārinīs*, exhibit two different sets of attri-

18
Mt Abu, c 13th century

butes The first group, represented by two examples carved respectively on the door-lintel and as an independent image (A D 1483, upper storey) shows her as bearing *āmra-lumbi* in three hands while the fourth hand (lower left) supports a child seated in lap The second variety, interestingly concurring with the Śvetāmbara *mantras* depicts Ambikā with *āmra-lumbi*, goad, noose and child (seated in

lap) The figures are carved on the western *adhisthāna* and the torana (inside the sanctum) of the Pārśvanātha temple.

The Victoria Hall Museum at Udaipur preserves two bronze figures of the four-armed Ambikā, bearing inscriptions in V S 1305 (A D 1248) and V S 1349 (A D 1292) In both the figures, which were obtained from Bigod (Bhilwara, Rajasthan), Ambikā bears *āmra-lumbi* in her three hands and supports a child with the fourth one Another identical figure, deposited in the Udaipur Museum, is inscribed in V S 1409 (A D 1352) [12]

An interestting metal image of about 14th century A D is preserved in the Museum of Indian Historical Research Institute, St Xaviers College, Bombay [13] The two-armed goddess stands over a lotus in *tri-bhaṅga* and carries an *āmra-lumbi* and a child Another two-armed metal image of A D 1350 is exhibited in the Baroda Museum (Acc No A8/325) [14] The Yakṣī sits in *lalita*-pose on lion and carries an *āmra-lumbi* and a child Her elder son is also carved on right

H D Sankalia has published two 15th century bronzes of Ambikā [15] Of these, one represents two-armed Ambikā as seated and holding *āmra-lumbi* and child, while in other example, inscribed in V S 1505 (A D 1448), the four-armed Ambikā, called Bālā-devī in inscription, sits in *lalita*-pose on a lion and bears *āmra-lumbi* in her upper two hands while with each of the lower two hands she supports a child seated on lap

A brass image from a Jaina temple in Baroda represents four-armed Ambikā as riding on a lion and holding *āmra-lumbi*, noose, goad and child (in lap) Her elder son, however, stands on right The image is inscribed in V S 1534 (A D 1477) Another identical image is found in the Cintāmani Pārśvanātha temple at Cambay [16] The image is inscribed in V S 1547 (A D 1490) A brass image of four-armed Ambikā is also preserved in the Bostan Museum, New York [17] The inscription on its back shows that it was installed in Samvat 1547 (A D 1490) by Sri Jina-samudra Sūri of the Kharatara-gaccha in the line of Sri Jina-bhadra Ambikā shows *āmra-lumbi*, child, trident and the *ḍamaru* in her hands.

Maharashtra

Maharashtra, although not so rich in respect of the figures of Ambikā as compared to Gujarat and Rajasthan, has yielded sufficient images, ranging in date from ninth to the 12th century A D and

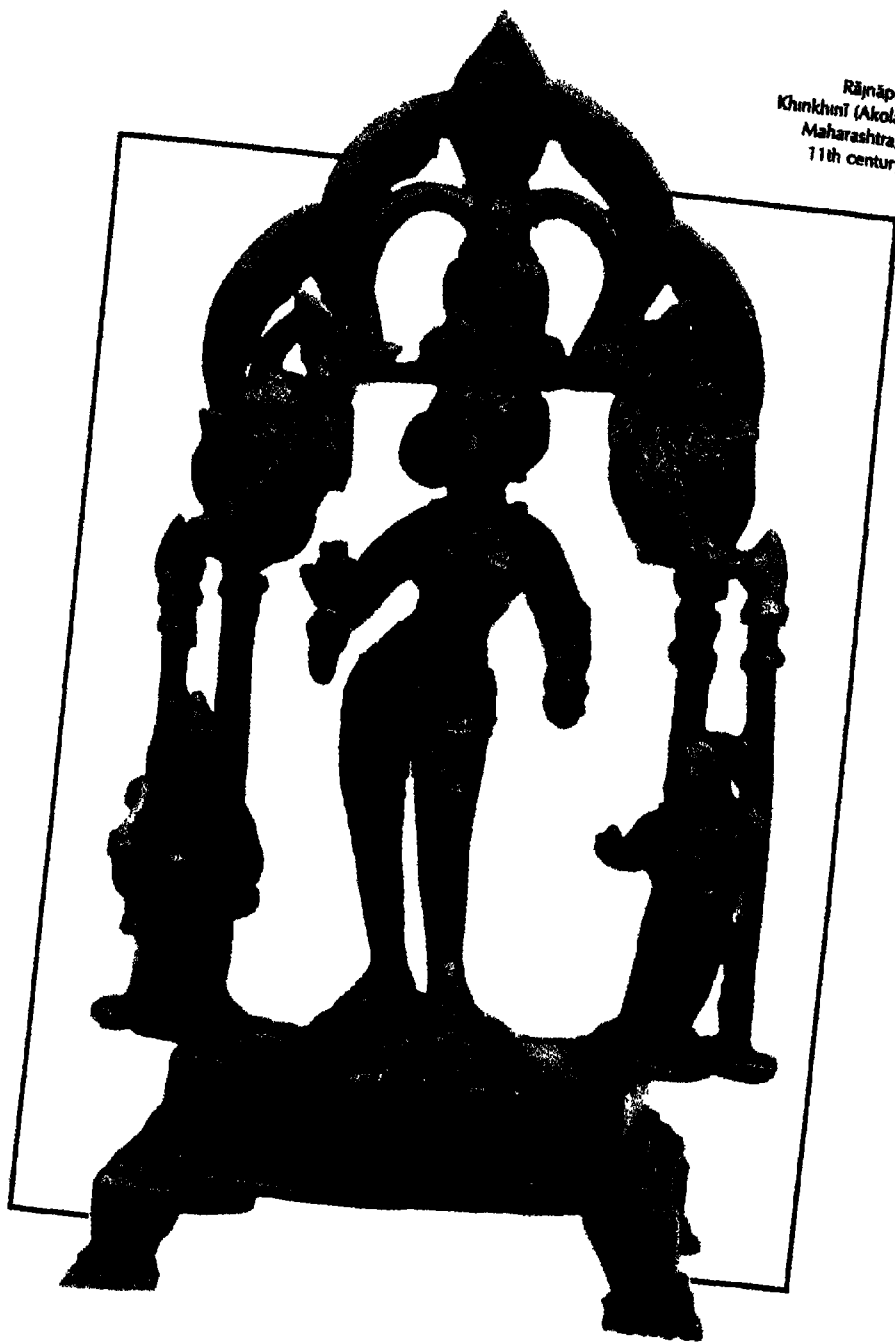
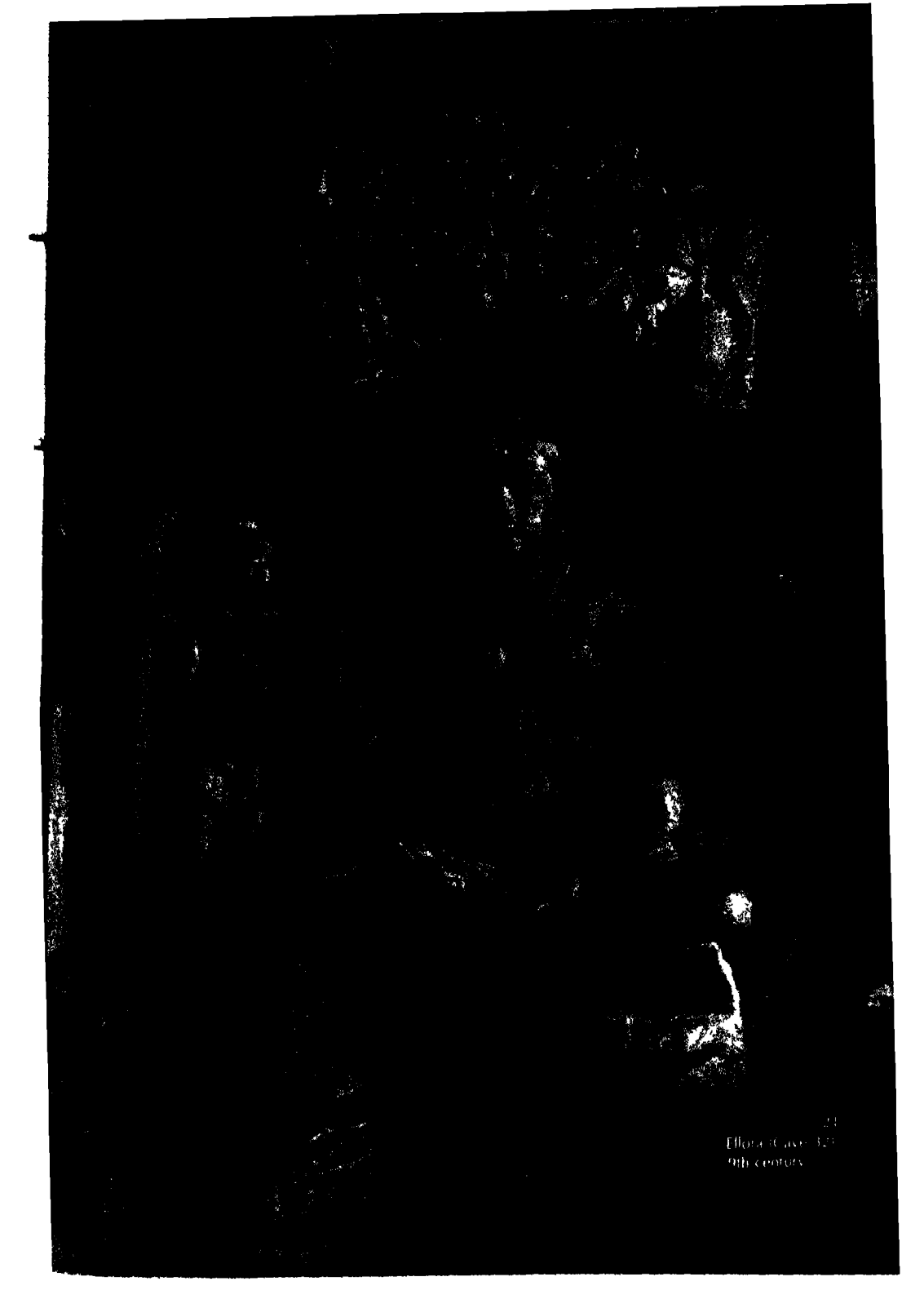
belonging mainly to the Digambara tradition Besides the most prolific Jaina site at Ellorā, which alone has yielded about 20 independent images, Rājanāpur Khinkhinī (Murtajāpur) in Akolā district is also credited with yielding some beautiful metal images of Ambikā, belonging to 11th-12th century A D

We come across three independent and one Jina-*samyukta* images of Ambikā from Rājanāpur Khinkhinī, now preserved in the collection of Central Museum, Nagpur Except for one instance where Ambikā is four-armed, the Yakṣī is always shown with two hands Of the two independent figures of two-armed Ambikās, one is seated on lion while the other stands gracefully in *tri-bhanga* with her lion mount carved on right The seated figure (17×7 5 cms) rests under a mango tree and supports a child with her right hand and holds a fruit in the left, the attributes apparently are here juxtaposed The modelling is somewhat crude and the entire figure appears in static posture However, the other figure (14 8×8 6 cms , Fig 19) is indeed a beautiful example of two-armed Ambikā, standing in *tri-bhanga* on inverted lotus seat with a diminutive figure of Neminātha overhead The rhythmic linear movement of body is full of tenderness and life The ornaments and the coiffure are particularly interesting The goddess standing under the foliages of mango tree with its creepers on her sides, holds *āmra-lumbi* and *mātulunga* in her hands However, both of her sons stand on her sides The son on right, bearing fruit and purse in his hands, rides on the lion mount of his mother [18] The Jina-*samyukta* figure of two-armed Ambikā, however, bears the traditional attributes, *āmra-lumbi* and child However, in one instance (Fig 20), the four-armed Ambikā from Narsinghpur in M P sits in *lalita*-pose on lion under the shade of a mango tree The Yakṣī holds in three of her surviving hands goad, noose and child (in lap) The other son, however, sits on her right Ambikā wearing beautiful ornaments and *karanda-mukuta* is benign in appearance Thus the figures from Rājanāpur Khinkhinī clearly give an idea as to the imagination of the artists to show her with some freshness by introducing certain changes which are strictly in tune with her traditional features

Ellorā

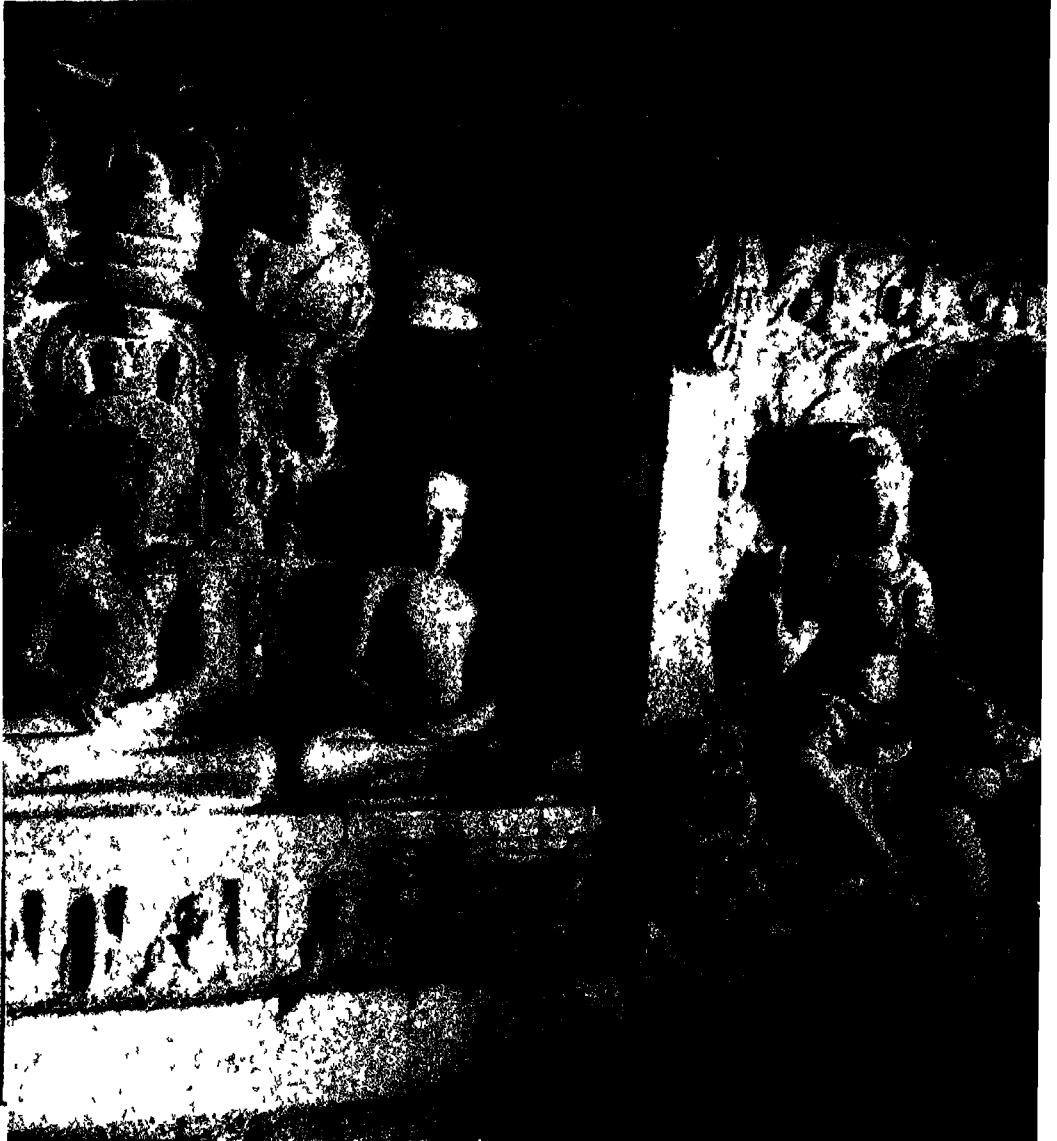
Ellorā in Aurangabad district of Maharashtra occupies a singular position in respect of Indian art history for its long, continuous and quality art activity from the sixth to the 10th century A D The site

19
Rājnāpur
Khinkhinī (Akolā,
Maharashtra),
11th century

20
Narsinghapur
(Madhya Pradesh),
11th century (p 60)

becomes all the more important due to its being the confluence of the three principal Indian sects, the Vaidika, the Buddhist and the Jaina A series of five Jaina caves (Nos 30 to 34), occupying the northern horn of the Ellorā ridge, are very important from the stand-point of the study of Jaina iconography (and architecture) in south India in early medieval times These caves, belonging exclusively to the Digambara tradition, are datable to the ninth century A D The Jaina caves apparently were carved during the reign of the Rāstrakūta king Amoghavarsa I (A D 819-881), the great patron of Jainism These caves contain the figures of Jina Pārśvanātha, Jina Mahāvīra, Bāhubalin, Sarvānubhūti Yaksa, and Cakreśvarī and Ambikā Yaksīs

Among the Yaksīs Ambikā undoubtedly was accorded a very favoured position in Ellorā She is represented by about 20 figures, the number being equal to the figures of Pārśvanātha and Mahāvīra Jinas and hence suggesting her great popularity The cave 32 (Indra-sabhā, c A D 810-80, Figs 21 to 23) alone has yielded 14 images while the other caves have one to three figures In all the examples (Fig 24), the two-armed Ambikā is shown as

21
Ellora (Cave 32)
9th century

23
Ellora (Cave 32),
9th century (p 62)

24
Ellora (Cave 33),
A D 810-880 (p 62)

seated in *lalitāsana* on a high pedestal The figures in most of the cases are excellent showing an advancement upon the earlier figures of Ambikā from Aihole and Bādāmi Ambikā with her slightly tilted body, suggesting relaxed posture, rests against a cushioned pillow, a characteristic of the Rāstrakūta images inherited from the Chālukyas The small and smiling faces of Ambikā with a remarkable slenderness and rhythmic linear movement in body alongwith pleasing ornaments, are typical of the Rāstrakūta art

In all the examples, there appears a rampant lion under the feet of the goddess and beautifully delineated mango tree overhead with different birds and animals, like parrot, monkey, carved on its branches, which at once remind us of the images of Ambikā from Aihole The goddess bedecked in different ornaments, specially with pleasing variety in coiffure, is provided with an oblong halo Ambikā is usually accompanied by her younger son Prabhankara only, seated in lap or standing nearby In all the instance she holds a bunch of mangoes and a son (or a fruit) in the right and left hands In the images where Ambikā holds fruit in her left hand, the son (nude) is usually carved standing along her side The necklace and girdle of her son are beautiful and also natural because such beaded necklace and girdles are usually worn by the children of early age even upto this day

The most striking, rather intriguing, point in the images of Ambikā from Ellorā is the rendering of a bearded devotee (*sādhu*) on left flank in most of the instances The *sādhu* (?) wearing a loin-cloth with a short *patkā* on the front and thick band like *yajñopavīta*, holds a long parasol in his right hand while his left hand is raised in the attitude of appreciation of the goddess In few instances, there also stands a male attendant, either holding a flower or fly-whisk, on the right However, the definite identification of bearded devotee is not possible Sometimes Ambikā is attended by female attendants too Thus Ambikā in Ellora is without any variety and variation in respect of her iconographic form

6

Ambikā in Art : Later Phase
(9th to 16th centuries A.D.)
Uttar Pradesh and Madhya Pradesh

The regions of Uttar Pradesh and Madhya Pradesh are taken together because the development of the Jaina art and iconography remained identical and unilateral in both these states The area also forms a nucleus region for yielding the earliest Jaina vestiges at Mathurā, showing several early stages of the development of Jaina iconography, and also the collective renderings of the 24 *Śāsana-devīs* on Śāntinātha temple at Deogarh and in the *parikara* of an image of Ambikā from Patiān-dāi Like Gujarat and Rajasthan in western India, Uttar Pradesh and Madhya Pradesh also have witnessed the most vigorous art activity of the Jainas, belonging mainly to the Digambara sect However, a few sporadic instances of the Śvetāmbara Jaina images are also encountered in the region Ambikā undoubtedly occupies the most exalted position among all the Yaksīs in the region, as evidenced by innumerable instances of her visual manifestations She is represented both in independent figures and in Jina-*samyukta* images Contrary to the figures from western India, she mostly appears with her conventional Jina Neminātha However, in few exceptions known from Mathurā, Deogarh, Etāwā, Āgrā etc she also joins Rsabhanātha, Muni-suvrata and Mahāvīra (State Museum, Lucknow, J 782, J 776) Jinas as their Yaksī

In Jina-*samyukta* figures Ambika is invariably rendered as two-armed and sitting in *lalitāsana*, sometimes accompanied by her

lion mount She invariably holds *āmra-lumbi* and child In few examples, she is also accompanied by her elder son on right The four-armed figures of Ambikā show pleasing variety which suggest that keeping well within the framework of the Jaina tradition, the artists have introduced several innovatory features to break the monotony and also to keep the figures refreshing This is why we find Ambikā holding, besides usual *āmra-lumbi* and child, lotus of different types, lotus-cum-manuscript, goad, noose, *triśūla, ghantā*, and mirror (?) attributes in her additional two hands Ambikā also attains the position of a cult-goddess with a *parivāra* of her own, as is distinctly revealed by some of her cult icons from Mathurā, Khajurāho, Deogarh, Patiān-dāi and Singhpur

Ambikā became four-armed towards mid ninth century A D , as noticed in case of her possibly the earliest four-armed figure from Deogarh (temple No 12, A D 862) She acquires a very revered position of a cult goddess in Jaina worship which is clearly manifested in one of her ninth century independent images from Mathurā (presently in Govt Museum, Mathurā, Acc No D7) Although a good number of her four-armed figures are obtained from Khajurāho, Deogarh and elsewhere, the rendering of two-armed Ambikā was always preferred, apparently to show deep faith of the Jainas in tradition To keep Ambikā, the great Mother, to the expectations of the contemporary people, specially the trader's community, for acquiring material affluence, the Jainas brought in certain changes by way of increase in number of her hands and thereby the attributes But in doing so they had never compromised with the basic concept of Ambikā and they very carefully retained the basic form by providing her with *āmra-lumbi* and child in hands and lion as mount, and also by the rendering of her elder son on right and the branches of mango tree overhead

The images of Ambikā are found from Mathurā, Deogarh, Khajurāho, Gyārasapur, Sahdol, Hinglājgarh, Jabalpur, Vidiśā, Gwālior, Maihar, Sīron, Thūbaun, Patiān-dāi, Chanderī, Ahār, Dhubelā, Śivapurī, Singhpur, Bhopāl and many other places in the region Of all the places, the figures from Deogarh, Khajurāho and Patiān-dāi are of immense importance A detailed account of the Ambikā images from these places will help us to understand the course of development of her iconography in the region

Deogarh

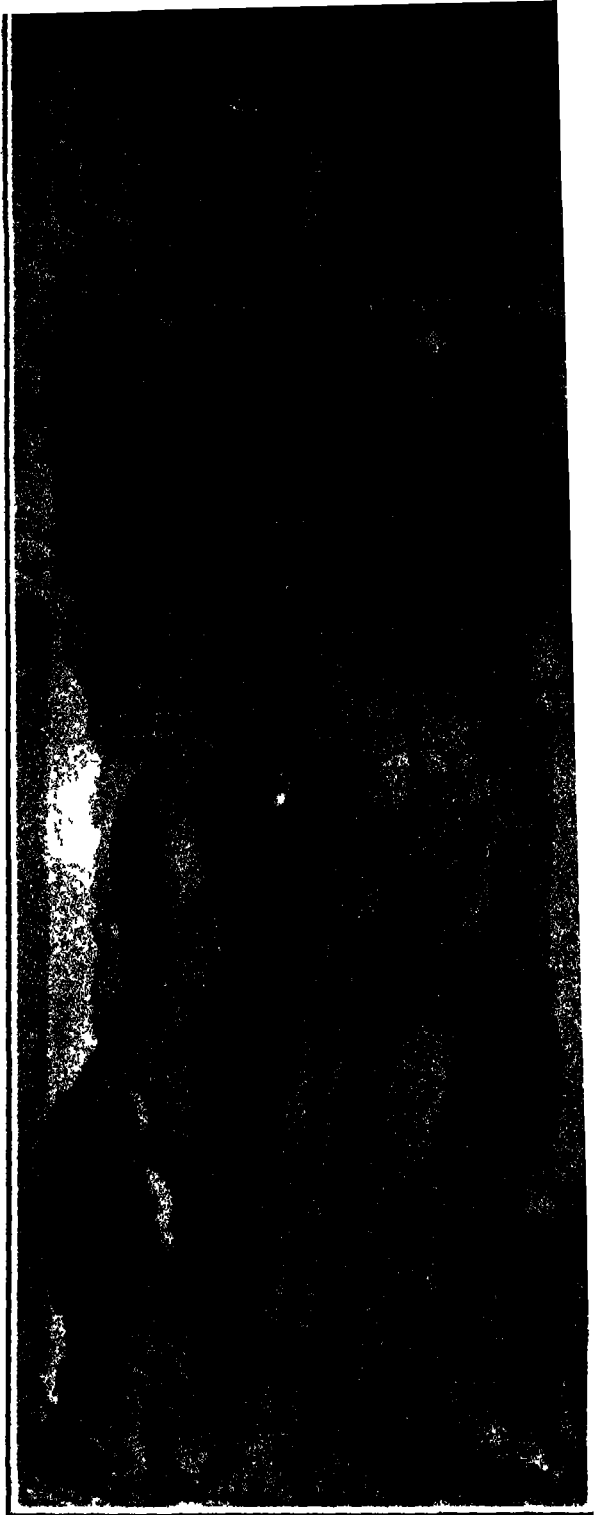
Deogarh, in Lalitpur district of Uttar Pradesh, has undoubtedly been one of the richest centres of Jaina religious art in India There live in the ambience of Deogarh the superhuman Jaina Tirthankaras, their Yaksas and Yaksīs and others in inanimate stone who have out-lived their human creators The iconographic remains of Deogarh, spread-over ninth (A D 862) to the 12th century A D , are the product exclusively of the Digambara sect Besides the Jina images, a profuse amount of the figures of Yaksas and Yaksīs are also available at the site The Yaksīs, of course, enjoyed a more favoured position at the site than their male counterparts, the Yaksas This is evident by the greater number of independent figures of the Yaksīs and also by the fact that all the 24 Yaksīs are sculptured collectively all along the exterior wall of the temple No 12 (A D 862) at the site, this being the earliest-known instance of the collective rendering of the 24 Yaksīs On the merit of the frequency of her visual representation, Ambikā appears to have enjoyed the most exalted position among all the Yaksīs at Deogarh [1] She is represented at the site by over 50 sculptures, excluding the tiny figures carved on the pedestal of different Jinas [2]

As elsewhere, the figures of Ambikā at Deogarh also lack in variety in respect of iconographic forms The exquisitely carved figures of Ambikā range in date from ninth (A D 862) to the 12th century A D She is portrayed either as standing or sitting in *lalita* pose with one leg hanging down and the other being folded The formal posture is of more frequent occurrence Ambikā, usually decked with *dhotī*, necklaces, *stana-hāra*, bejewelled coiffure, bracelets, armlets and anklets, is represented in two varieties of forms namely, the two-armed and the four-armed, the latter being represented only by three instances The paucity of the four-armed figures at the site suggests that the artists of Deogarh were tradition abiding Over the head of Ambikā there invariably appears a diminutive figure of her Jina Neminātha and the branches of mango tree, spread all along

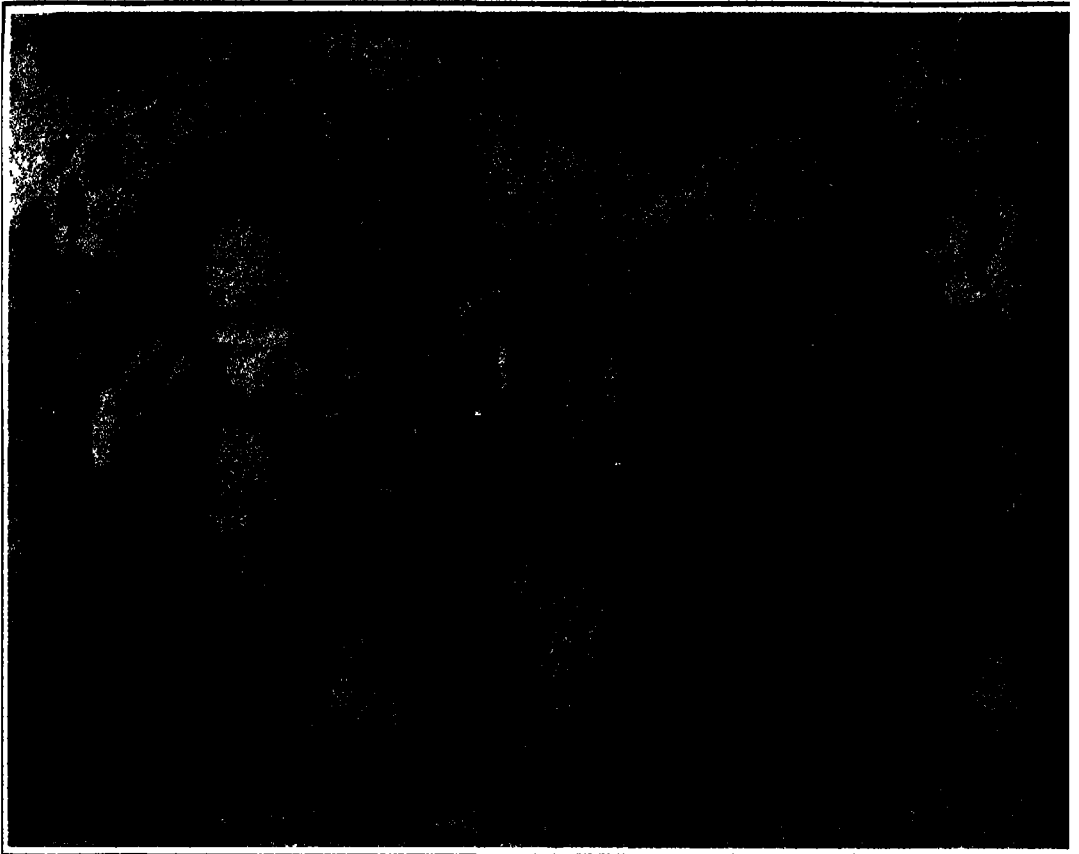
The two-armed Ambikā always holds an *āmra-lumbi* in the right hand while with left she supports a child, either seated in lap or standing by her side However, in two instances, Ambikā carries a lotus in the right hand while in one instance the hand rests on the head of her second son, standing by her side Thus the *āmra-lumbi*

25
Deogarh (Lalitpur, U P), 10th century

is conspicuous by its absence in these instances (Figs 25 to 29) These figures, belonging to the 11th century A D , are preserved respectively in the Sahu Jaina Museum (Fig 30) at Deogarh and on the enclosure wall (northern) of the temple No 12 Close to Ambikā is carved her mount lion In other examples to her right is usually sculptured the second son, standing and touching the *āmra-lumbi* held by Ambikā In some examples, specially those on the free-standing pillars (*stambhas*) the second son of Ambikā is not shown Sometimes, the Yakṣī is attended by two fly-whisk bearers at the flanks and the two hovering *mālādharas* at the top However, the two images, exhibited in the Sahu Jaina Museum Deogarh, also contain figures of Jina Supārśvanātha with five-hooded snake canopy overhead and the four-armed goddesses, bearing the *abhaya-mudrā*, lotus, fly-whisk and *kalaśa*, in the *parikara* Thus the two-armed figures of Ambikā at Deogarh apparently correspond to the injunctions of the Digambara texts

The earliest image of Ambikā at Deogarh is carved on the facade of the temple No 12, also known as the Śāntinātha temple (A D 862) The four-armed Ambikā here is shown in the group of 24

26
Deogarh (Lalitpur, U P), 10th century (p 71)
27
Deogarh (Lalitpur, U P), c 10th century (p 71)

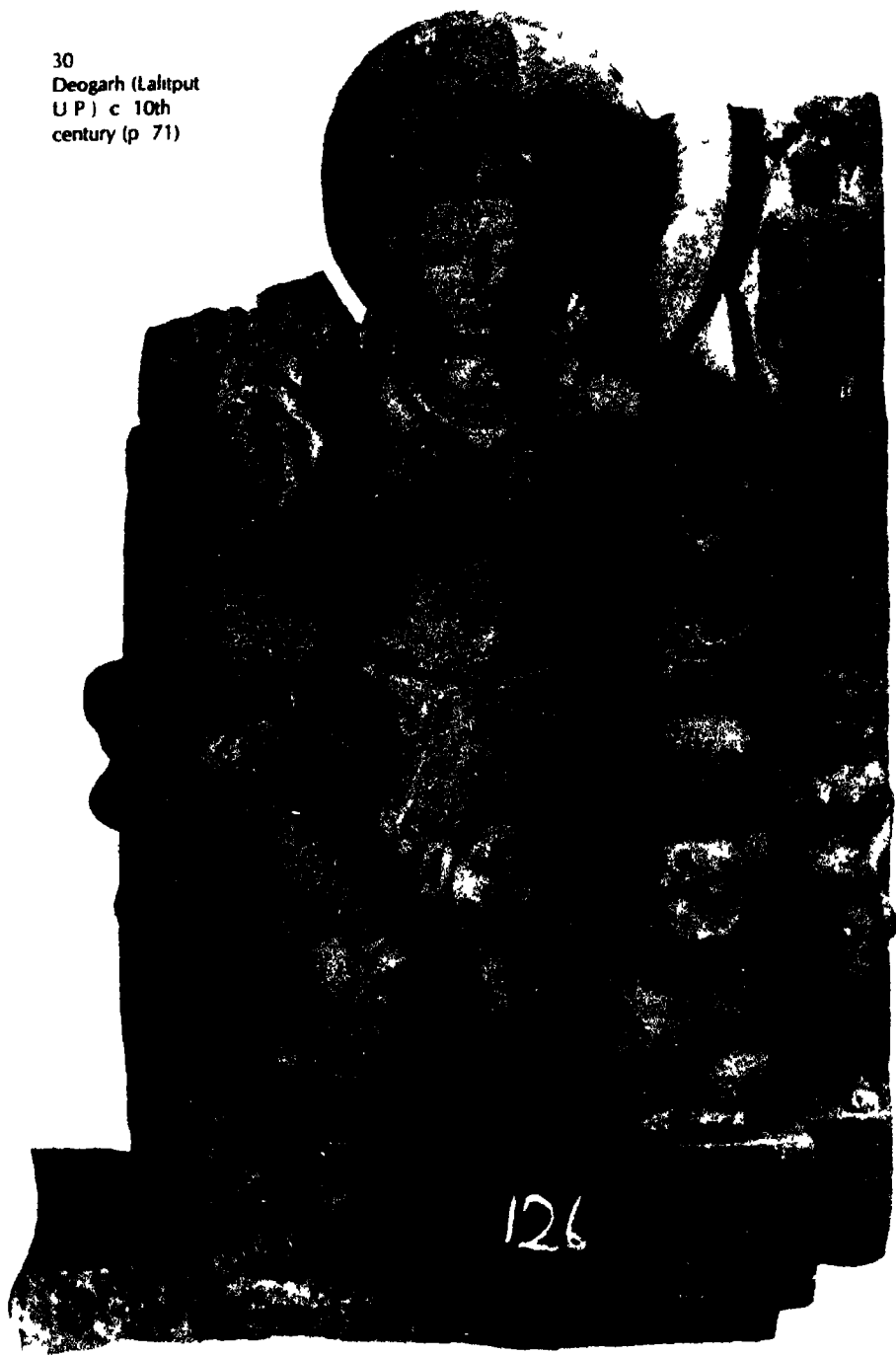
Yaksīs, carved all along the temple facade The idea of associating a Yakṣī with each of the 24 Jinas with different appellations was manifested at Deogarh but their individual iconography, excepting Ambikā, a Yaksī of older tradition, was not yet settled 'Ambāyikā' as the inscription calls her, stands without her *vāhana* She bears flower (or fruit), fly-whisk, lotus and child in her hands The absence of the lion mount and the *āmra-lumbi*, the invariable features of Ambikā, in the present instance is surprising, specially in view of

28
Deogarh (Lalitpur U P) c 10th century (p 71)

29
Deogarh (Lalitpur, U P), c 10th century (p 71)

their invariable rendering in the sculptures of ninth-tenth century A D at Deogarh and elsewhere

The other two instances of the four-armed Ambikā, assignable to 11th-12th century A D, are carved on the free-standing pillars adjacent respectively to the temple Nos 11 (A D 1059) and 16 (12th century A D) In the former instance, Ambikā hold *āmra-lumbi*, goad and noose in three hands while with the remaining one she supports a child, holding a fruit Over her head as usual are carved a small figure of Jina and the branches of mango tree Close to her seat, there also appears lion mount The other image, exhibiting identical attributes, however, does not contain the figure of her conveyance

It should be noted here in passing that the rendering of goad and noose in uppper two hands of the four-armed Ambikā at Deogarh, like the identical figures in the temple No 13 at Khajurāho, is apparently guided by the prescriptions of the Śvetāmbara texts which invariably conceive the four-armed Ambikā with these attributes [3] Such a borrowing, noticed also in cases of the figures of some other deities at the site, at once suggests a welcome trans-sectarian trend prevalent at Deogarh between the ninth and

30
Deogarh (Lalitput
U P) c 10th
century (p 71)

the 12th centuries A D

To complete the study of the figures of Ambikā at Deogarh, it is necessary also to make a brief reference to her small figures carved on the thrones of the Neminātha images

In such instances, Ambikā is always represented as two-armed and as bearing an *āmra-lumbi* in one of her hands However, in two examples, installed in the temple Nos 13 and 24 and attributable to the 11th century A D , she holds a mango fruit (or a fruit), in place of an *āmra-lumbi* The lion and her second son are rarely shown in such Jina-*samyukta* figures of Ambikā

The four instances of her Jina-*samyukta* figures are preserved respectively in the temple Nos 12, 13, 15 and on the enclosure wall of the temple No 12

Like Khajurāho, Deogarh also has yielded a few images of Ambikā which reveal the form of a cult icon, by showing her with the entourage of the figures of four-armed goddesses, attendants, hovering *mālādharas* and, above all, the diminutive Jina figures, carved in the *parikara*

In one such instance, preserved in the Sahu Jaina Museum at Deogarh (Acc No 136), the two-armed Ambikā wearing *dhammilla* and necklace of high workmanship and holding lotus and child and accompanied by a lion mount, is joined by the figures of two and four-armed goddesses, seated in *lalitāsana* and showing the *abhaya-mudrā*, lotus, *cāmara* and *kalaśa* The image, fashioned in red sandstone and measuring 40 6"×24", is datable to *c* 11th century A D The image undoubtedly gives an idea as to the evolution of some sort of *parivāra* of Ambikā

Artistically, the figures from Deogarh do not show that magnificence, delicacy and sharp linear movement as was very common during the early medieval times The figures, though sometimes ornate, are simple and the postures and the body limbs are sometimes even static and show poor workmanship

The swollen belly looking like that of a pregnant woman, in many a case, deserves a mention here But at the same time, some figures reveal better modelling and proportion showing vigour and pulsating life which can easily be noticed in cases of two beautiful images deposited in the Sahu Jaina Museum at Deogarh

Khajurāho

Khajurāho, in the Chhatarpur district of Madhya Pradesh, has yielded profuse Brahminical and Jaina vestiges of iconographic and religious interest which vouch for the artistic dexterity and craving, and also the material affluence, of the artist of Khajurāho Besides, about 32 new Jaina temples, there are three old Jaina temples at Khajurāho, namely, the Pārśvanātha (c 950-70 A D), the Ghantāi (late 10th century A D) and the Ādinātha (latter half of the 11th century A D) All these temples are dedicated to the first Jina Rsabhanātha who was accorded the most favoured position at the site The entire group of the Jaina temples and so also the sculptures at Khajurāho, spread over *c* 950 to 12th century A D , is the product exclusively of the Digambara Jaina sect The images of only 13 out of 24 Jinas are found in Khajurāho collections The Yaksa and Yaksī invariably join the Jinas but the representation of all the 24 *Śāsana-devatās* was not shown in Khajurāho However, the standardized and distinctive forms of only three Yaksa-Yaksī pairs, namely, Gomukha and Cakresvarī, Kubera (or Sarvānubhūti) and Ambikā and Dharanendra and Padmāvatī, the Śāsana-devatās respectively of Rsabhanātha, Neminātha and Pārśvanātha, were known to the Khajurāho sculptors

Ambikā has enjoyed great prominence in Khajurāho which is evident from the eleven independent figures of Ambikā at the site, besides a number of tiny figures, carved on the door-lintels [4] The images of Ambikā at Khajurāho, datable between *c* mid 10th to the 12th century A D , are very much in agreement with the canonical injunctions which invariably conceive the two-armed Ambikā with *āmra-lumbi* and child in her hands and lion as her mount The earliest figure of Ambikā at Khajurāho is carved on the south facade of the Pārsvanātha temple wherein the two-armed Ambikā (Fig 31, on page 81) stands gracefully on a bracket and holds a bunch of mangoes in her right hand, while with her left she supports a child, clinging to her breast It may be noted that it is a solitary example of two-armed Ambikā at Khajurāho The figure, however, agrees in regard to the attributes with the descriptions available in the *Pratisthā-sāroddhāra* and the *Pratisthā-tilaka* Several bunches of mangoes are beautifully delineated at the back drop of the image The second son of Ambikā, somewhat grown up, stands close to her on right and holds possibly a fruit in one hand The figures of her mount lion and Jina Neminātha to be

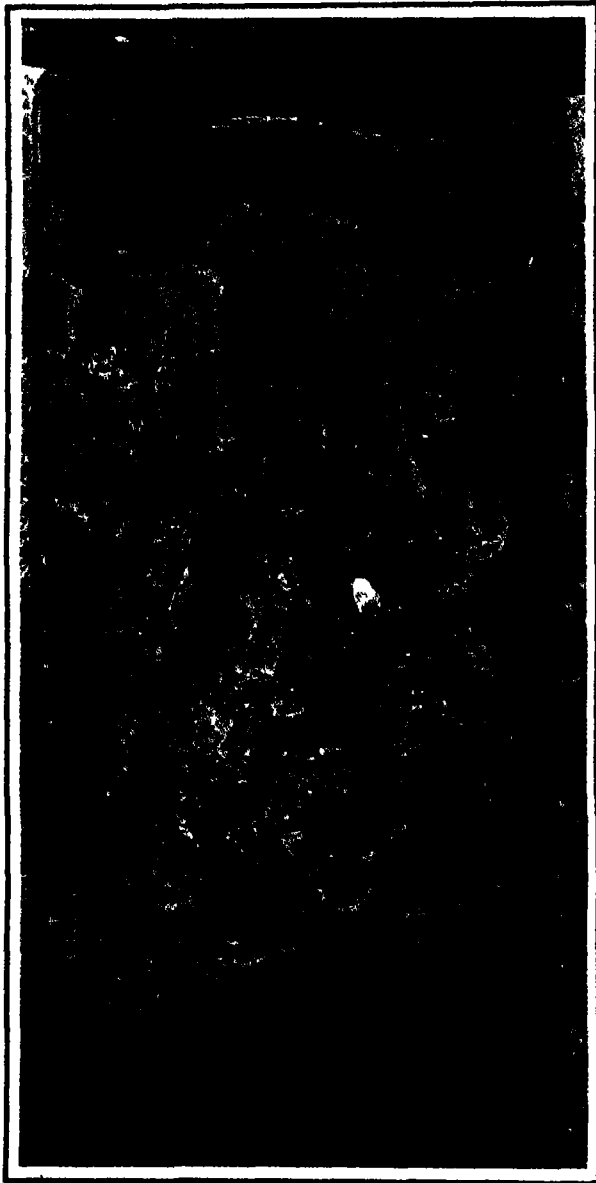
shown at the top, are conspicuous by their absence Another figure of Ambikā (Figs 32 and 33), carved in a niche above the cornice of the Pārśvanātha temple on south, shows her with four arms The Yaksī seated in *lalitāsana* on lotus with its stems spread below, is accompanied by her conventional *vāhana* lion She bears lotuses in her two upper hands while the lower right and left hands hold respectively a bunch of mangoes and a child, seated in lap The child is touching her breast There appears a diminutive figure of her Jina Neminātha overhead On each side of her head the foliages of mango tree can be seen Behind the head of Ambikā is shown a circular halo, consisting of blossom circlet Both the figures of Pārśvanātha temple are superb from the aesthetic point of view The rhythmic contours of the body with a smiling face showing benign appearance is very soothing to the eyes

32
On door lintel, Khajurāho, 10th century

of the visitors The profuse ornamentation and angularity both of the face and in general treatment of the body give them a peculiar sensitiveness The face is oval with round chins, prominently carved eyes and eye-brows, nose and lips They convey a sense of pulsating life and have an irresistible individual attraction But at the same time the divine aspect is also revealed aptly and the figures appear as supreme divine Mother with two sons and also *āmra-lumbi*, the symbols of fertility, fortune and plenitude

The Ādinātha temple contains three figures of four-armed Ambikā, two carved on the exterior walls and one on the door-lintel The figure on the western *adhisthāna* depicts her as sitting on the pedestal in *lalita*-pose with a lion She shows a long-stalked rolled-up lotus

33
Khajurāho (M P)
10th century

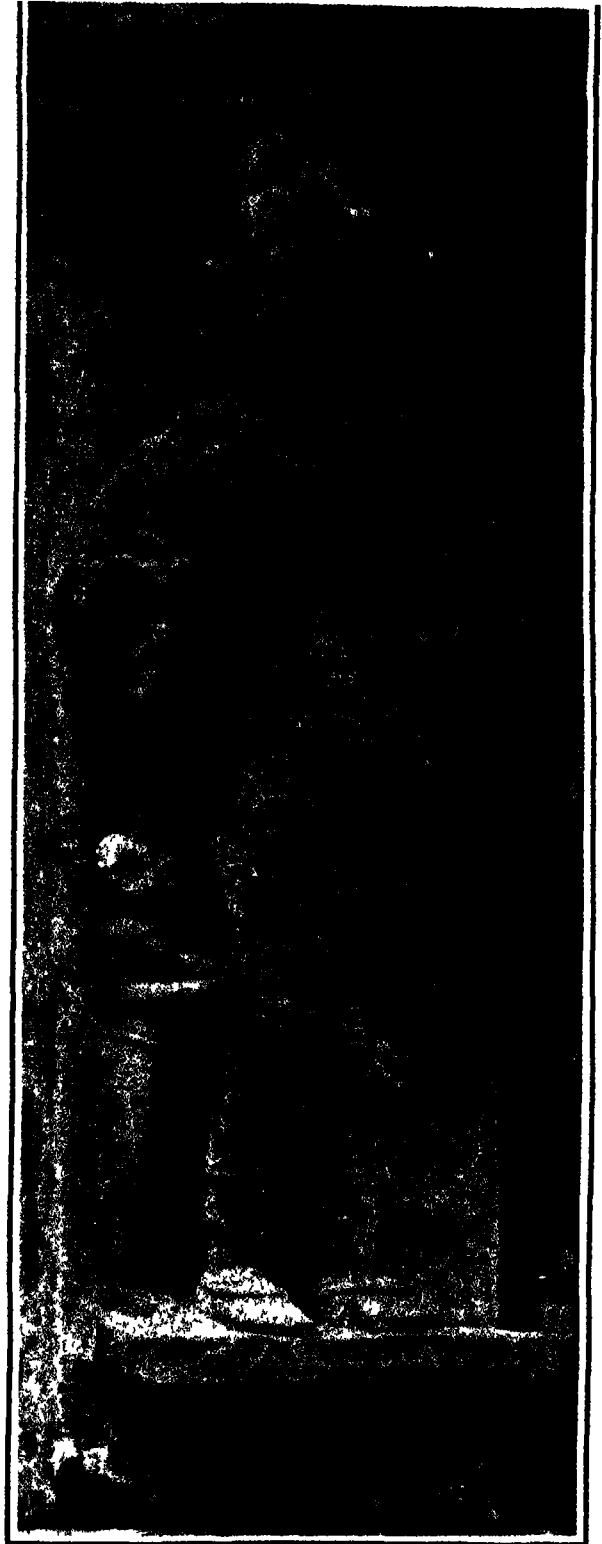
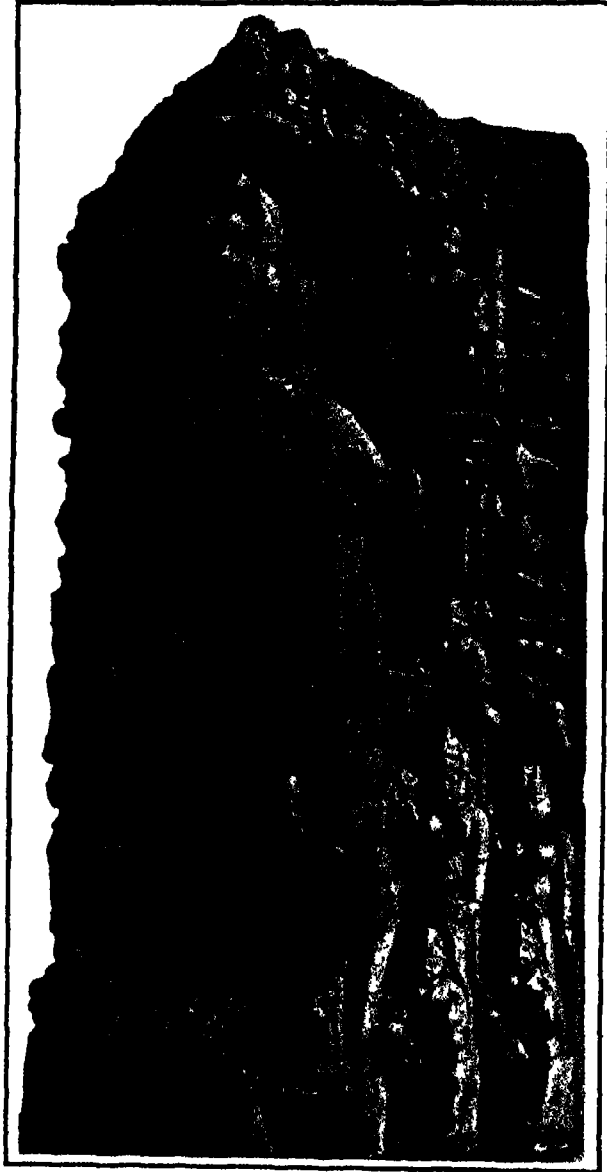
34
Khajurāho (M P),
10th century

in her upper right hand and a manuscript-cum-lotus in the left A bunch of mangoes is held by her lower right hand while the lower left supports a child, seated in lap (Fig 34) However, the figure of Neminātha overhead and the shade of mango tree are not carved The second figure, carved in the pillared niche of the cornice on east, shows her as standing on a pedestal and wearing a long garland, appearing more like the *Vaijayantī* of Visnu She holds *āmra-lumbi*, long-stalked rolled-up lotus and long-stalked rolled-up lotus in three hands while the lower left hand is placed on the head of her younger son, standing nearby Her mount lion appears on the right The head of Ambikā is topped by the figure of Neminātha and the branches of mango tree are spread overhead The third figure on the door-lintel, renders Ambikā with *āmra-lumbi*, long-stalked rolled-up lotus, manuscript-cum-lotus and child alongwith the figure of her conveyance lion

The other examples of the rendering of Ambikā, mainly on the door-lintels, depict her as seated in *lalitāsana* with lion and as holding *āmra-lumbi*, lotus, lotus (or manuscript-cum-lotus) and a child The rendering of different forms of lotuses and

31
Khajurāho
(Pārśvanātha
temple), A D
950-70 (p 77)

lotus-cum-manuscript was very popular at Khajurāho (These symbols, however, were shown both with the Brahminical and Jaina deities without having any specific connotation)

However, in a solitary instance of the figure of four-armed Ambikā (25 3"×12"), preserved in the modern Jaina temple No 13, she is provided with goad and noose in her upper-right and left hands, in place of lotuses The rendering of the second son of Ambikā was seemingly not very regular The two fly-whisk bearing female attendants, sometimes also holding lotuses, are carved with Ambikā possibly to suggest her exalted position at the site The point is explained even more explicitly in a unique image of Ambikā at the site The image (39"×24"), assignable to c 11th century A D is now in the collection of the Archaeological Museum, Khajurāho (Acc No 1608) Although the three hands are broken off, the child in her surviving lower left hand, lion mount and the branches of mango tree overhead make her identification with Ambikā doubtless Besides the figures of adorers, and the male and female attendants, holding fly-whisk and lotuses, the rendering of the figures of Yaksa and Yaksī at the two extremities of the pedestal and a few minor goddesses, showing either *vīnā*

35
Khajurāho (M P),
10th century

(Sarasvatī) or the *abhaya-mudrā* and the water-pot, are indeed very striking These features are perhaps suggestive of some type of *parivāra* of Ambikā (Fig 35) The present beautiful image is a cult image of Ambikā showing her with nicely done ornaments The two-armed Yaksī sitting on her right shows the *abhaya-mudrā* and mongoose-skin purse (*nakulaka*) while the two-armed Yaksī shows the *abhaya-mudrā* and the water-vessel The present image with all medieval elements is decorated also with *gaja-vyāla-makara* trio as throne-frame animals

Thus it is apparent that the rendering of four-armed Ambikā was very much favoured at Khajurāho The rendering of either lotuses or a lotus and manuscript-cum-lotus in two upper hands is a clearcut violation of the textual prescriptions which, on the contrary, envisage noose and goad in the upper two hands of the four-armed Ambikā It should also be pointed out that no Digambara *mantra* refers to the four-armed Ambikā and also as bearing noose and goad in hands It is only in the Śvetāmbara tradition, and also in Tantric worship, that she is visualised as holding goad and noose in her two upper hands Regarding the popularity of Ambikā at Khajurāho, it is interesting to note that although both the Pārsvanātha

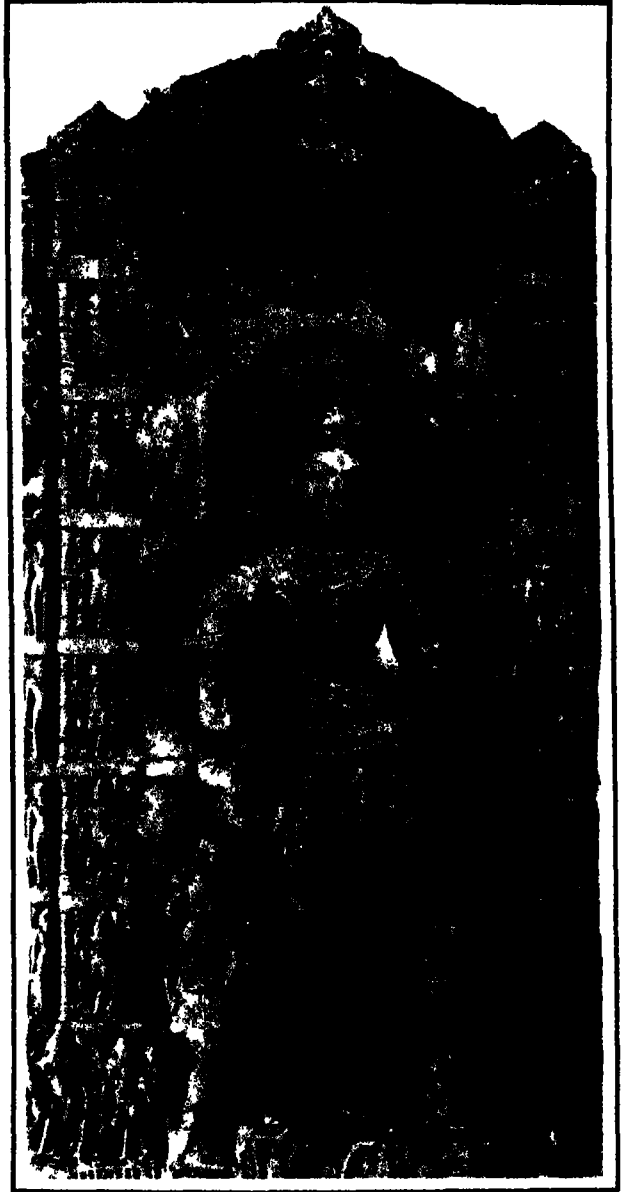
36
Paturā
(Patiān-dāi)
(Satna, M P), c
11th century

and Ādinātha temples are attributed to Ṛṣabhanātha, Ambikā finds an important place on Jaina temples On the contrary, Cakreśvarī, the Yakṣī of Ṛṣabhanātha, has not been given that much of prominence and her images, barring a few instances carved on the north *adhiṣṭhāna* of the Ādinātha temple, etc can be seen only on the door-lintels of the Jaina temples

Patiān-dāi

The Ambikā image (Fig 36) procured from Patiān-dāi temple, about six miles from Satna in M P , is a nonpareil image of Ambikā inasmuch as it contains the tiny figures of other 23 Yakṣīs in the *parikara* alongwith their appellations inscribed below [5] It is quite interesting to find their iconographic details as well as the appellations greatly concurring with the *dhyāna-mantras* available in the Digambara texts The image, fashioned in wine coloured sand-stone and measuring 1 700× 920 metres, is now on display in the Allahabad Museum (Acc No AM 293) The image is datable to *c* 11th century A D both on account of style and iconography

Of the 23 Yakṣīs carved in the *parikara*, the figures of 18 Yakṣīs, in vertical rows, are carved on two flanks of Ambikā while the remain-

ing five are portrayed in a horizontal row at the top *parikara* The Yaksīs in the top *parikara* are labelled as Vahurūpinī, Cāmundā, Sarasatī, Padumāvatī and Vijayā, while those on the two flanks (from top to bottom) are Jayā, Anantamatī, Vairotā, Gaurī, Mahākālī, Kālī, Pusadadhī and Prajāpatī (on right), and Aparājitā, Mahāmānusī, Anantamatī, Gāndhārī, Manusī, Jālāmālinī, Manujā and Vajrasamkalā (on left)

All the 23 Yaksīs in the *parikara*, possessing four arms, are carved arbitrarily, instead of being in traditional order They are all standing in *tribhanga* with their respective *vāhanas* Except for Manujā and Sarasatī, their names correspond with the list supplied by the Digambara works, namely, the *Tiloya-pannattī* of Yati-vrsabha, (c 8th century A D), the *Pratistha-sāra-sangraha* and the *Pratisthā-sāroddhāra* However, the name of Anantamatī has been carved twice because of the engraver's mistake The inscription, however, does not mention the names of Cakreśvarī, Rohinī, Manovegā, Mānavī, Ambikā and Siddhāyinī Yaksīs But the figures of Cakreśvarī, Manovegā (labelled as Manujā), Ambikā and Siddhāyinī (labelled as Sarasatī) could distinctly be identified on account of their iconographic features

The beautiful figure of four-armed Ambikā, bejewelled in *graiveyaka*, necklaces, girdle (with suspended loops), anklets, bracelets, armlets, and *karanḍa-mukuta*, stands as she is in *tribhanga* The jewelleries of Ambikā are minutely done with fine workmanship, appearing more like a metallic work The plasticity in body and posture, linear movement and proportional body limbs are magnificent which all make this image a wonderful piece of India art The goddess is provided with stellate cut halo The small face of the goddess shows benign appearance while the contours and other bodily features give somewhat sensuous flavour Although all the hands are damaged , remnant of the foliage of a mango tree overhead and the rendering of two sons (nude), Priyankara and Śubhankara, alongwith lion mount, make the identification of the goddess with Ambikā doubtless Of the two sons, Śubhankara on right rides on lion, the *vāhana* of Ambikā, while the other son (Priyankara) stands to her left The tiny figure of Jina Neminātha with conch *lāñchana* is carved over the head of Ambikā Besides, the figures of 12 other Jinas, both seated in *dhyāna-mudrā* and standing in *kāyotsarga-mudrā* are also shown in the *parikara* The nudity of the Jina figures and also the iconographic details of the Yaksīs carved in the *parikara* distinctly reveal that the image belongs to the Digambara sect The figures of the *gaja-vyāla-*

makara trio as throne-frame animals, an invariate feature of the medieval images, are also rendered Close to the feet of Ambikā, there appear a female and a male lay devotees The representation of two-armed Sarvāhna Yakṣa, the male counterpart of Ambikā, at the pedestal is also significant The Yaksa, seated in *lalitāsana*, holds a mace and a mongoose-skin purse Another point of interest is the rendering of the two-armed figures of Nava-grahas on the lowermost part of the pedestal The present cult image thus renders Ambikā as the head of the Śāsana-devīs

An exquistely carved image (21"×17") of two-armed Ambikā (Fig 37, on page 88) belonging to c ninth century A D , is exhibited in Govt Museum, Mathurā (Acc No 00D7) The provenance is perhpas Mathurā The face and right hand of the Yakṣī are mutilated but the iconographic details of *parikara* are rather peculiar and show her affiliation with Brahminic Śivā The image, hewn out of buff-coloured sandstone, shows Ambikā as seated in *lalitāsana* on a lotus seat with her lion mount carved underneath The elegantly modelled figure of Ambikā supports a child with her surviving left hand To her right there stands her elder son, Śubhankara, touching her knee Ambikā provided with a nimbus, consisting of lotus petals, is joined by two male attendants with fly-whisks and the figures of two-armed Ganeśa and Sarvāhna or Vaisravana sitting on two extremities of the pedestal The elephant-headed Ganeśa on right shows *abhaya-mudrā* and the *modaka-pātra* while Sarvāhna, on the corresponding left, holds fruit and mongoose-skin purse The lowermost portion of the pedestal contains eight female figures with folded hands, they may be *asta-mātrkās* The rendering of Ganeśa, Sarvāhna and *astamātrkās* (?) are clear indication as to the bearing of the Brahminic Śivā on the iconography of Jaina Ambikā It is further interesting to find the figure of Neminātha, surmounting Ambikā, being joined by the figures of four-armed Balarāma and Kṛṣna-Vāsudeva on his two flanks It may be noted that in Jaina tradition Balarāma and Kṛṣna-Vāsudeva happen to be the cousin brothers of Neminātha Balarāma with three-hooded snake canopy stands in *tribhanga* and holds cup, *musala, hala* in three hands while the fourth hand rests on thigh Kṛṣna-Vāsudeva stands in *tribhaṅga* and shows the *abhaya-mudrā*, mace, disc and conch The present image is thus a unique one both for its art and for iconography

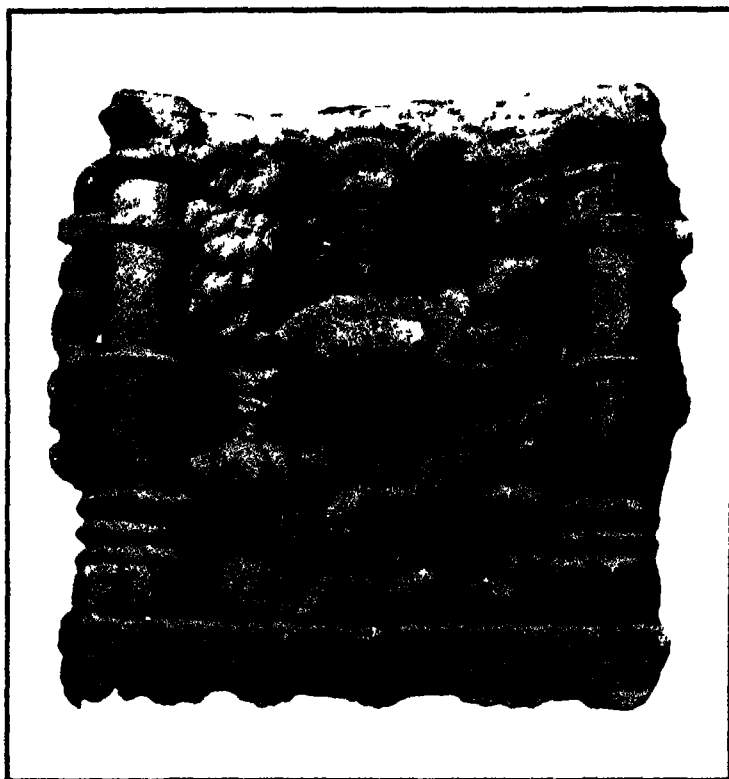
We have three other independent images of Ambikā, assignable between 10th and 11th century A D , and coming as they do from

Bateśvara (Agra) and Saheth-Maheth (ancient Śrāvastī in Baharaich district of Uttar Pradesh, Fig 38) In all these instances, the two-armed Ambikā is seated in *lalitāsana* with her mount lion carved on the pedestal. She holds *āmra-lumbi* in the right hand and supports a child, seated in the lap, with her left hand The tiny figure of her Jina Neminātha and foliages of mango tree alongwith her elder son

38
Saheth Maheth
(Gonda, U P)
10th century

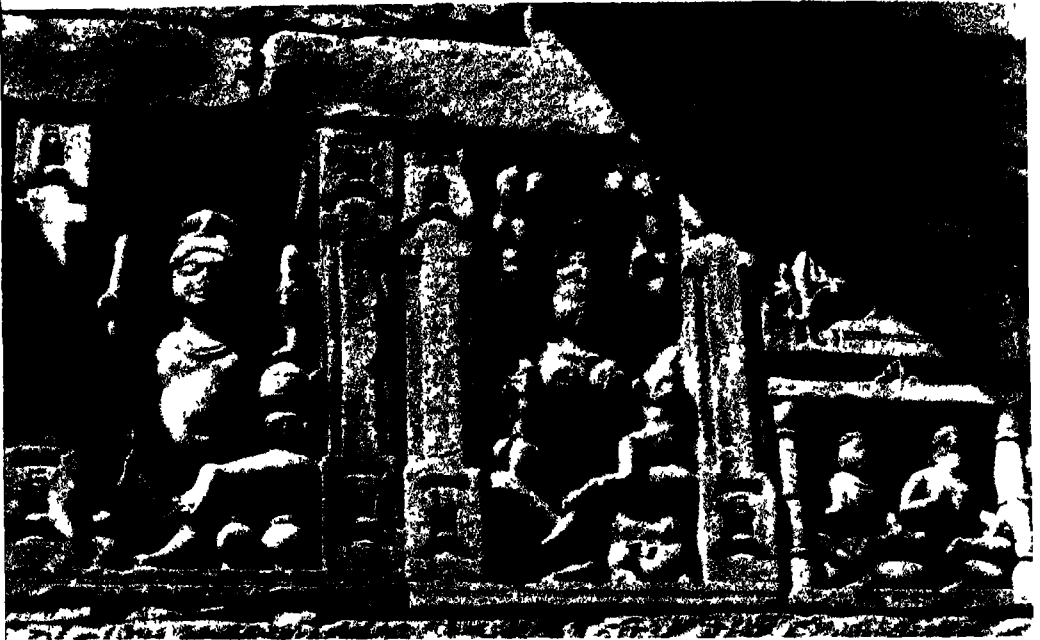
(on right) have also been carved All these images are now deposited in the Reserve Collection of the State Museum, Lucknow (Acc No J 798, J 853, O 334) The images from Bateśvara (J 798) also contains in it *parikara* the figures of two-armed goddesses showing *abhaya-mudrā* and *kalaśa* The throne-frame animals, lay devotees and flying *mālādharas* are also carved Ambikā, wearing *dhammilla* and the usual ornaments, is shown in a graceful manner

The Mālādevī temple (10th century A D) at Gyārasapur (Vidishā, M P) has two figures of Ambikā, on its northern and southern *śikharas* In both these intances the two-armed Ambikā, endowed with foliages of mango tree overhead, rides a lion and holds *āmra-lumbi* and child

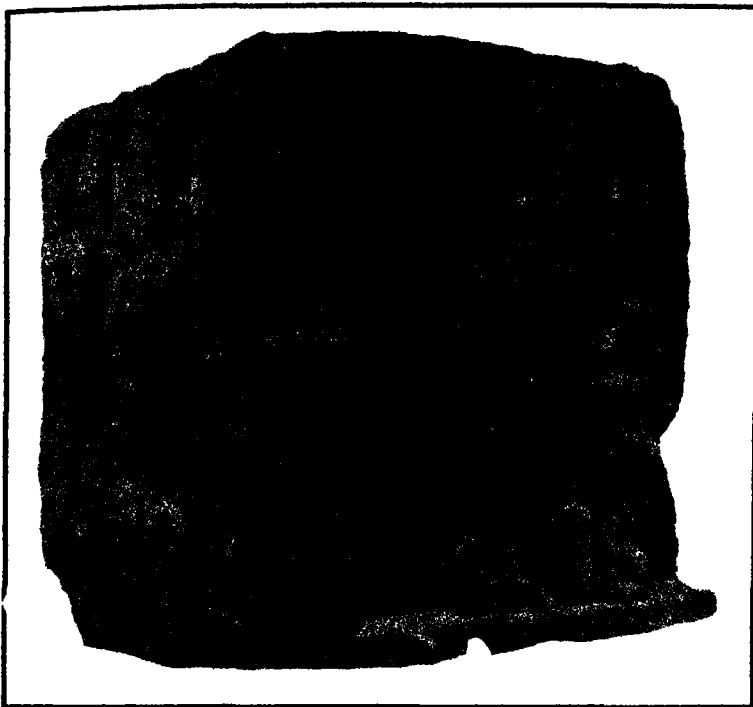
Likewise, her images (10th-11th century A D) from Sīron (Fig 39)

39
Siron (Lalitpur, U P), 10th century

45
Jabalpur district,
c. 11th century
(p. 90)

46
Gandharvapuri
(Gandhawal),
Ujjain (M.P.),
10th century (p. 90)

and Chandapur (Fig 40) in U P and Thubaun, Chanderi (Fig 41), Budhi Chanderi, Kārī Talāi (Fig 42), Narwar, Vidishā (Fig 43) and some more places in M P represent the two-armed Ambikā, with lion mount, shade of mango tree overhead and *āmra-lumbi* and

40
With Kubera etc , Chandpur (Lalitpur, U P) 10th century

child in hands Another identical figure of two-armed Ambikā, belonging to 10th century A D , is reported from Khukhundoo (Gorakhpur, U P) The image, now in the State Museum, Lucknow (Fig 44), also shows the figure of her elder son One of her images from some place in M P is also preserved in the National Museum, New Delhi (Acc No 75 890) In few other examples from Jabalpur (Fig 45), Dhubelā, Gwālior, Vidishā and Gandharvapurī (Fig 46, on page 90) belonging to 10th to 15th centuries A D , Ambikā is represented with identical features In few examples she is also accompanied by her elder son, standing nearby and plucking mango from the *āmra-lumbi*

A beautiful Cedi period image of about 12th century A D depicts

41
Chanderī (Guna, M P), 11th century (p 90)

42
Kārī-talāi (Jabalpur, M P), 10th century (p 90)

43
Vidishā (M P) c
10th century (p 90)

44
Khukhundoo
(Gorakhpur, U P),
12th century (p 90)

47
Dhubela (Nowgong, M P), 11th century

the four-armed Ambıkā as rıdıng a lion and as holdıng *āmra-lumbı*, lotus and child ın her three survıvıng hands [6] A number of figures procured from dıfferent places ın Madhya Pradesh are also preserved ın dıfferent museums of Madhya Pradesh, namely-Dhubelā (Fıg 47), Gwālıor, Vıdıshā Rewa and Bhopal [7]

Two exceptıonally magnıficant figures of two-armed Ambıkā, datable to *c* 10th century A D are found from Hıngalājagarh (Mandsaur, M P) One of these figures ıs a cult ımage (Fıg 48, on page 95) whıch represents Ambıkā as standıng ın *trıbhanga* The ımage ıs now preserved ın Indore Central Museum The *dhammılla* and the ornaments alongwıth artıstıcally tıed breastband, are of fine workmanshıp The elegantly modelled figure has slıghtly smılıng face The bunches of mango tree, although somewhat mutılated, beautıfully form the nımbus The present stele undoubtedly ıs an ımportant pıece of qualıty art The rıght hand of Ambıkā ıs broken but wıth left she supports a chıld (nude), touchıng her breast and wearıng surprısıngly *channavīra* The figure of her *vāhana*, rampant lıon, ıs carved on left Over the head of Ambıkā, there appears Nemınātha, flanked by four other Jına figures, two of whıch are ıdentıfiable wıth Pārśvanātha and Supārśvanātha

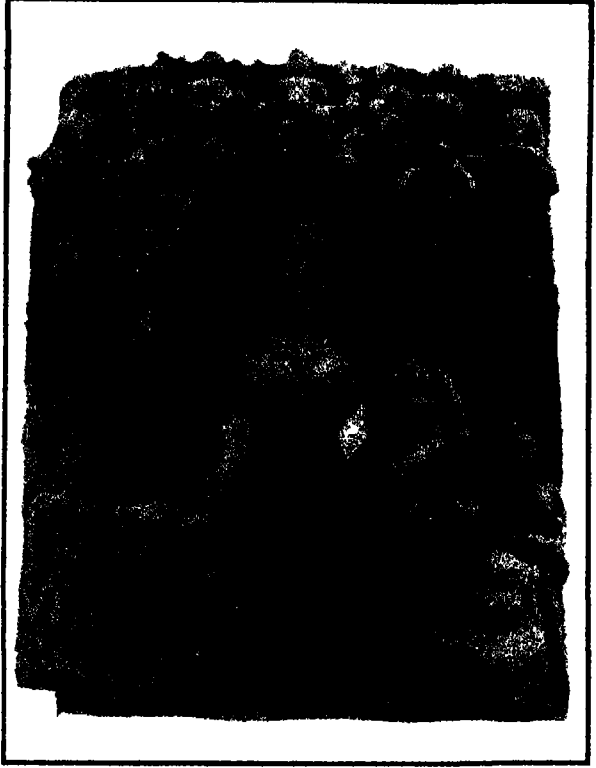
48
Hinglajagarh
(Mandsaur, M P),
c 10th century

The rendering of female attendants and six four-armed goddesses in *parikara* is quite important and suggests the specially exalted position enjoyed by Ambikā The other figure (Fig 49) from Hingalājagarh, preserved in the Bhanpur State Museum, is not that elaborate It shows Ambikā as seated on lion with *āmra-lumbi* and child A third figure of Ambikā from the same place (Fig 50) is also remarkable

Three exquisitely carved cult images of Ambikā, belonging to 10th-11th century A D , are also procured from Ahār (Tīkamgarh, Fig 51), Singhpur (Shahdol, Fig 52) and Antrā (Shahdol, Fig 53) In all these examples, the two-armed Ambikā sits gracefully on lotus with her lion mount carved below She holds *āmra-lumbi* in right hand while with the left she supports a child, seated in lap (However, the right hand of Ambikā is broken in the images from Shahdol) The elegantly carved figures from Shahdol are excellent examples of Kalchuri art of about 10th-11th century A D The beautifully carved ornaments, *dhotī*, coiffure and nimbus are attractive The carving of nimbus and *parikara* shows refined taste Ambikā sits in reposeful manner which apparently is suggestive of her divine character The Yaksī, accompanied by her elder son, is provided with foliage of mango tree and figure of

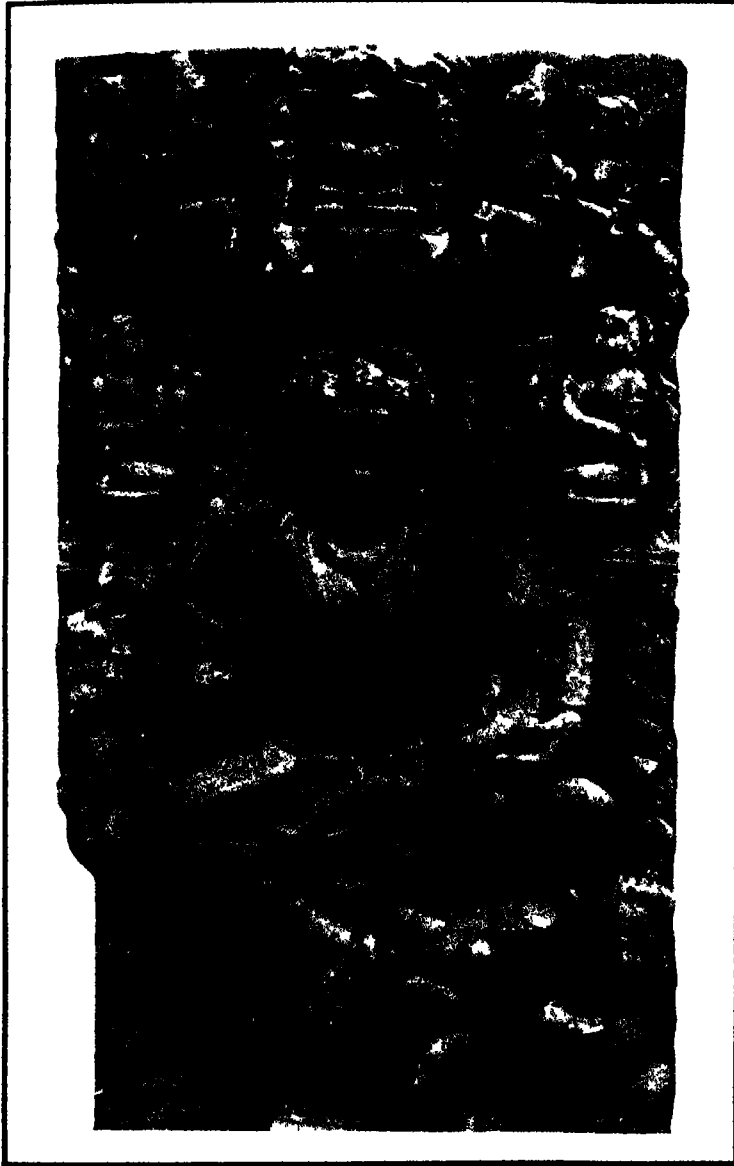
49
Hinglajagarh
(Mandsaur, M P),
c 10th century)
(p 95)

50
At pedestal,
Hinglajagarh
(Mandsaur, M P),
c 10th century
(p 95)

51
Ahār (Tikamgarh,
M P), 9th century
(p 95)

Neminātha overhead In the figure from Singhpur, we also find the representation of Cakreśvarī Yakṣī and Sarasvatī (playing on *vīnā*) in the *parikara* The image from Ahār contains the figure of her elder son, standing close to her feet

We find that after the 12th century A D the number of both independent and Jina-*samyukta* figures of Ambikā decreased sharply This was apparently due to the Muslim invasions which put a sanction on image making and worship As a consequence, the carving of images and also the construction of temples suffered badly

However a few images of Ambikā found from Mathurā, Gwālior and some other places, show that the worship of Ambikā was still

52
Singhpur (Shahdol, M P), 10th-11th century A D (p 95)

53
Antra (Shahdol, M P), c 10th century (p 95)

54
Hamırpur (U P),
13th century

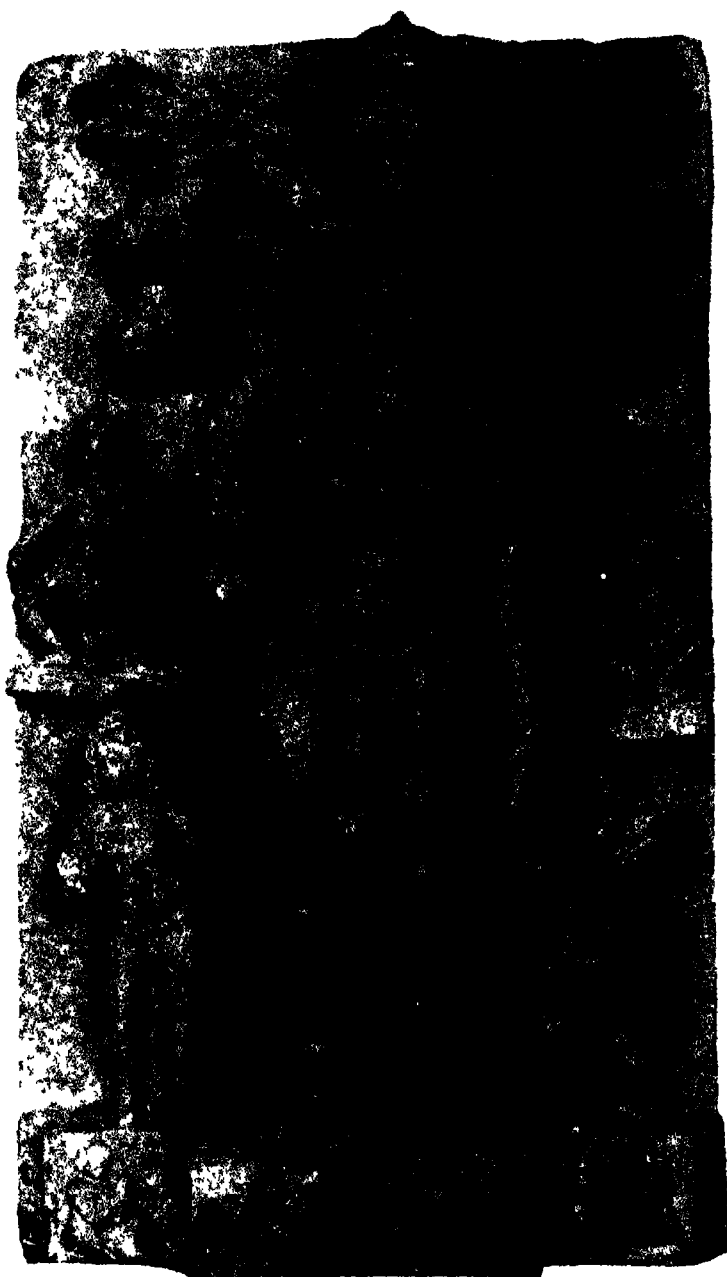
55
Darhat (Hamırpur,
U P), 13th century

in vogue Barring two examples from Darhat (Hamırpur, U P), Ambıkā is always represented as two-armed and as riding a lion In all such instances, she holds as usual the *āmra-lumbı* and a child, and her elder son is carved on her right Two 13th century images of Ambıkā from Darhat (presently in the State Museum, Lucknow, Acc Nos G312 and 66 225, Figs respectively 54, 55), are specially interesting for their iconography In both the examples, the four-armed Ambıkā, though crude in modelling, wears typical medieval stellate-cut *mukuta* and sits in *lalıta*-pose on a *bhadrāsana* with her lion mount carved on left In one instance, she holds *āmra-lumbı*, noose, *vajraghantā* and child (nude) while the other figure represents her with *āmra-lumbı*, lotus-cum-manuscript, mirror and child Her elder son is carved either on right or near the folded leg of the Yaksī on left Ambıkā, in both the cases, rests under a mango tree topped by small seated figure of Neminātha The rendering of manuscript-cum-lotus and *vajra-ghantā* does not find textual support and is perhaps intended to manifest the *Śaktı* aspect of goddess with atleast some bearing of Brahminic Śivā

7

Ambikā in Art : Later Phase
(9th to 16th centuries A.D.) Bihar, Bengal and Orissa

Bihar and Bengal did not contribute much to the development of Jaina *Śāsana-devatās* It appears that their visual representations did not gain much favour in the region This is why we find very few examples of the images of Ambikā, both in stone and metal, from the region These figures found mainly from Rājgir (Vaishālī) and Aluara (Dhanbad) in Bihar and Nalgorā, Bānkurā, Barkolā, Pākbirā (Mānbhūm) in Bengal, are datable between *c* 10th and 12th centuries A D The figures belong exclusively to the Digambara tradition One of the beautiful stone images of Pāla period belonging to *c* 10th century A D , is preserved in the National Museum, New Delhi (Acc No 63 940, Fig 56) The two-armed Ambikā stands in *sama-bhanga* on a double petalled lotus with a dwarfish figure of her mount lion, carved in relief, below the lotus seat Ambikā, as usual, bears *āmra-lumbi* and a child (nude), standing close to her and holding the finger of Ambikā To her right there appears her elder son The goddess, bejewelled in rich ornaments, is joined by the figures of attendants and musician in the *parikara* with the figure of her Jina Nemināth and foliages of mango tree overhead The figure is a beautiful example of Pāla art showing slenderness in body and profuse ornamentation [1] Another figure of about 12th century A D is preserved in the Modern Jaina temple at Rājgir The two-armed Ambikā here sits in *lalitāsana* on lion mount under a

56
Orissa (National Museum, New Delhi), c 10th century

mango tree and holds a mango fruit and child in her hands However, her elder son stands on right The two other images of two-armed Ambikā, found from Aluara (Dhanbad) and Nālandā, are preserved respectively in the Patna Museum (Acc No 10694) and the National Museum, New Delhi [2] The figure from Aluara depicts Ambikā as standing in *tri-bhanga* She is joined by her two sons and lion mount [3]

The two-armed figure from Pākbirā (Mānbhūm) shows Ambikā with *āmra-lumbi* and child (standing nearby) A bronze image of two-armed Ambikā from the forest Khadi-Pargana in the Sundarbana region of Bengal shows Ambikā as standing under mango creeper and as holding a child in her left hand and a bunch of mangoes in the right On her right, there stands her second son alongwith lion [4]

Likewise the figures from Ambikānagar (Bānkurā), Barkolā and Nalgorā (24 Parganas), show the two-armed Ambikā with lion mount [5] Ambikā in these instances is either seated or standing in *tribhanga* on lotus seat and holds *āmra-lumbi* and child in her two hands The figure of her second son also appears in these instances The younger son Priyankara holding the finger of Ambikā either sits in the lap or stands nearby The 10th century bronze image from Nalgorā shows Ambikā as standing and as holding *āmra-lumbi* in right hand and child in the left alongwith the figure of her elder son, standing close to her on right The above images mostly contain the figure of Neminātha and the foliages of mango tree over the head

Thus we can conclude that Ambikā in Bihar and Bengal is always shown with two hands and with traditional features, as envisaged by the Digambara works

Jainism entered in Orissa as early as in *c* second-first century B C , as is evidenced by the Hāthīgumphā inscription of Khāravela and several early Jaina caves in the twin hills of Udaigiri and Khandagiri Jainism continued to flourish uninterrupted in subsequent centuries and the most vigorous art activity after second-first century B C is witnessed in Udaigiri-Khandagiri caves between *c* ninth and the 12th centuries A D The Jaina remains from Orissa apparently belong to the Digambara tradition Ambikā like in other parts of the country was very popular in Orissa also which is approved from the large number of her images from different places in Orissa Of all the *Śāsana-devīs*, she was particularly given an exalted position We come across quite a large number of her independent figures, both two-armed and four-armed, ranging in

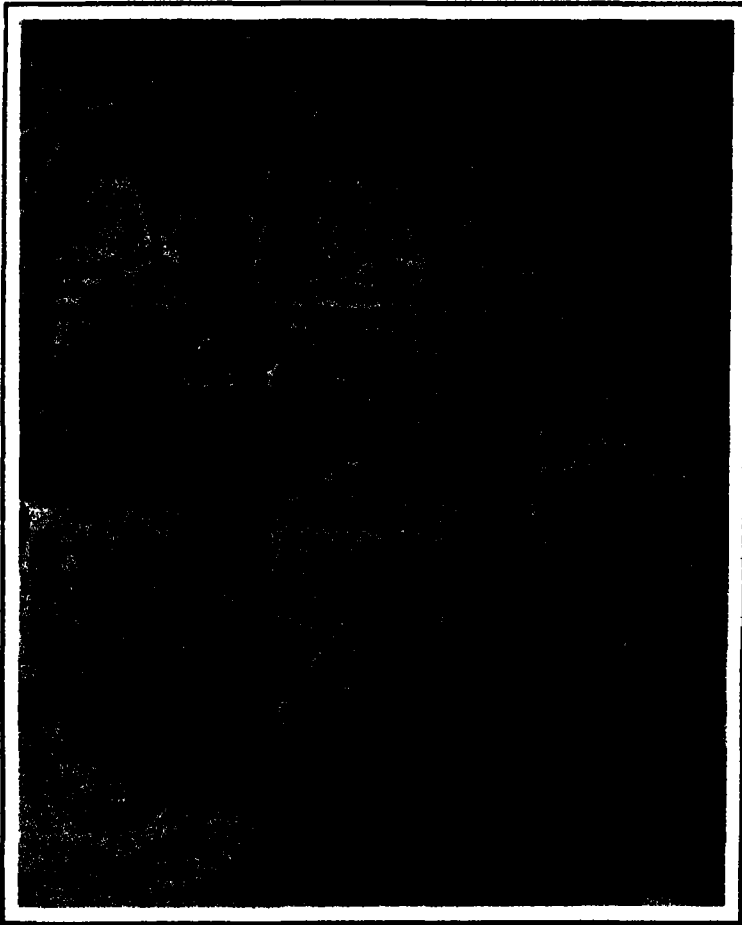
date from about ninth century A D to the 12th century A D She came to be venerated as an independent goddess, as in some of her images the figures of Jina Neminātha is conspicuous by its absence [6] Ambikā is usually shown with a small son seated in left lap while her elder son Śubhankara, somewhat grown up, stands by her right side The Yakṣī invariably holds a bunch of mangoes in her right hand alongwith the branches of mango-tree, laddened with mangoes, over her head Debala Mitra rightly observes that Ambikā's popularity was undoubtedly due to her symbolized fertility [7]

The figures of Ambikā are found mainly from Anandpur, Khuntapal (Mayurbhanj), Podāsingidi (Keonjhar district) , Jambhira, Barudi, Badasai, Balighat (Balasore district), Kachela (Koraput district), B Singpur (Koraput district), Brahmesvarpatna, Achutarājapur and Bārabhujī and Navamuni caves in Khandagiri (Puri district) [8] In all the examples, Ambikā either sits in *lalita* pose or stands in *tribhanga* The pedestal of Ambikā image is mostly decorated with lotus The figure of her lion mount is usually carved below the pedestal The branches of mango tree beautifully form the back drop in all the images with the figure of Neminātha, seated in *dhyana-mudrā*, at its top

The two Ambikā images from Badasai, however, do not contain the figure of Neminātha In some examples an ornate nimbus and decorative *torana* pillars are also carved In most of the examples, the figures of lay devotees are also shown However, the figures of female attendants, bearing fly-whisk, are carved only in few examples One such example is known from Podāsingidī (*c* eighth century A D) The two-armed Yakṣī here supports a child seated in lap with left hand while the right hand is damaged [9]

The two-armed Ambikā is invariably shown with *āmra-lumbi* (or even an *āmra-śākhā*) and child (in lap) in right and left hands However, in one of the figures from Podāsingidi, she shows the *varada-mudrā* with right hand In few instances, one or both the sons are shown standing and plucking the mangoes from the *āmra-lumbi* held by their mother, Ambikā The rendering of the second son, was, however, not very regular In few instances the goddess is also shown with four hands One such image from Badasai shows her with *varada-mudrā*, *āmra-lumbi* and one hand being kept on the thigh The other instance of the four-armed image from Barudi depicts Ambikā with the *varada-mudrā*, a bunch of

mangoes and some indistinct objects It may be observed here in passing, that the redering of the *Śāsana-devatās* with the Jinas was not at all popular in Orissa and hence the Jina-*samyukta* images of Ambikā are not found

As elsewhere, the form of only two-armed Ambikā was popular in Orissa The rendering of two-armed Ambikā in the group of 24 and nine Yaksīs respectively in the Bārabhujī (Figs 57, 58) and

57
Khaṇḍagiri (Bārabhujī Gumpha) (Purī, Orissa), 11th-12th century,

58
Khandagiri (Puri Orissa) 11th 12th century

Navamuni caves at Khandagiri, datable to c 11th-12th century A D, are important inasmuch as they show her with Jina Neminātha It is interesting to find that while most of the Yaksīs possess four to 20 hands in their collective renderings in Bārabhujī and Navamuni caves, Ambikā retains her conventional form with two arms In both the examples, Ambikā is seated in *lalitāsana* with her mount lion and branches of mango tree The figure in Navamuni cave holds as usual *āmra-lumbi* and *putra* Close to the Yaksī, wearing *jatā-mukuta*, the figure of her elder son Subhankara (nude) is also carved The example in Bārabhuji cave, however, shows fruit and the twig of a mango tree in the right and left hands The figure of her younger son, Priyankara, however, stands on lefts [10]

Three images of two-armed Ambikā from Orissa are preserved in different museums of India and abroad Of these, the earliest figure (see fig 56 above) belonging to c 10th century A D, shows the two-armed Ambikā as standing reposefully with *āmra-lumbi* in right hand and the younger son Priyankara (nude), standing and holding the finger of her mother, in the left Apart from the beautiful double-petalled louts seat, lion mount, devotees, shade of mango tree and figure of Neminātha overhead, there also appears her elder son Śubhankara (not nude) on the right flank The figure, now exhibited in the National Museum, Delhi (Acc No 63 940), is a magnificent piece of art

The second figure, assignable to c 11th century A D, is now preserved in the British Museum, London Ambikā stands gracefully on double lotus in flexed pose with the figure of her Jina at the top On both the sides are carved rising creepers showing the figures of monkeys etc The YaKsī, standing under a mango tree, wears exquisitely carved ornaments and somewhat transparent *sārī* The two-armed Yaksī holds an *āmra-lumbi* in right hand, close to which there stands her elder son Śubhankara, making a bid to pluck a mango from the *āmra-lumbi* The Yaksī supports with her left hand, her younger son Prabhankara, clinging to waist and touching the breast The lion is carved on the pedestal Almost identical images of Ambikā from Orissa are preserved in Victoria and Albert Museum, London and Standahl Galleries U S A [11]

Apart from the above stone figures of Ambikā, some of her bronze images are also discovered by Debala Mitra from the village Achutarājapur in Orissa These bronze images are now preserved

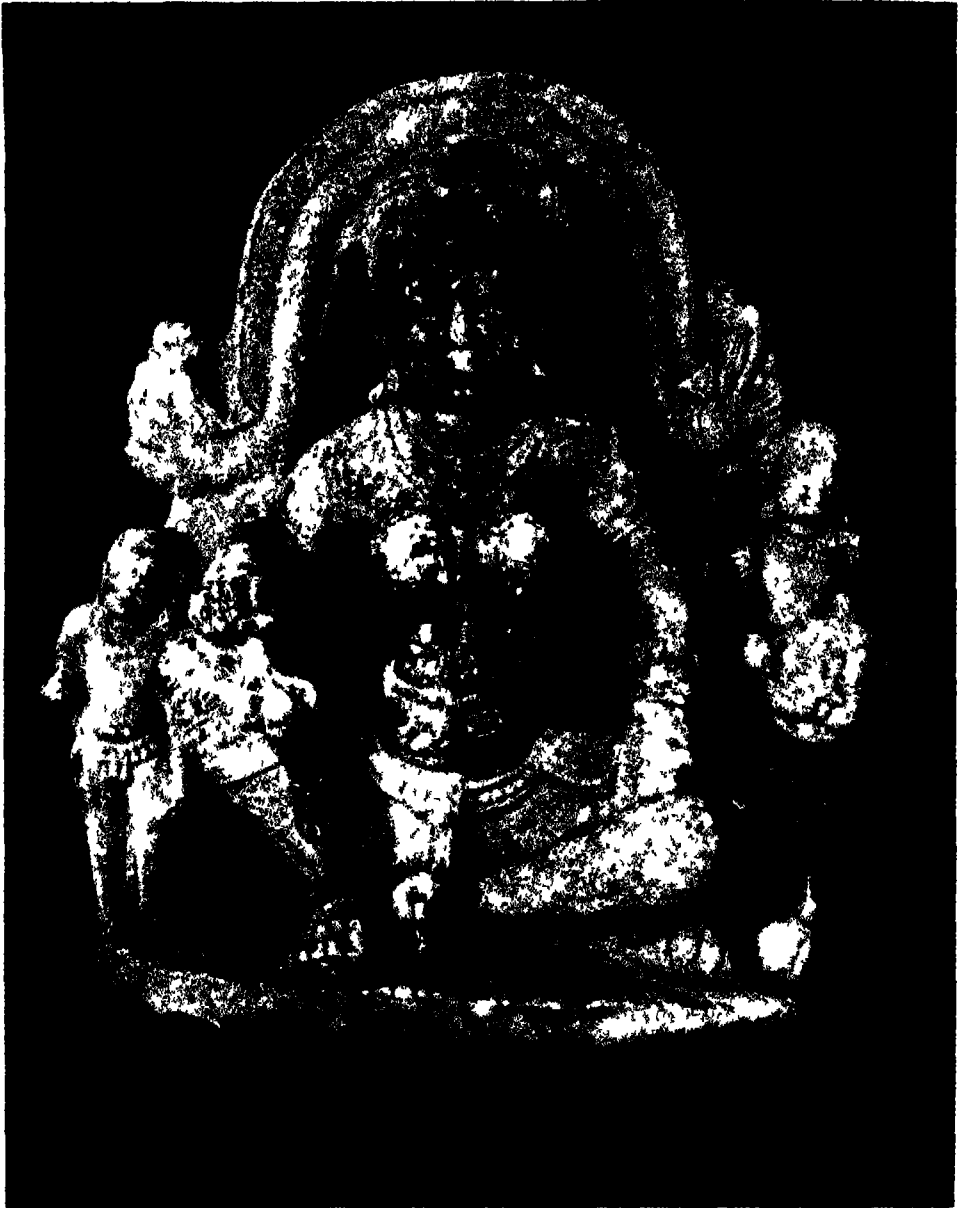
in the Art section of Orissa State Museum, Bhubaneswara There are four images in the collection showing likewise the two-armed Ambikā as seated in *lalitāsana* or *mahārāja-līlā* pose In all cases, Ambikā is two-armed and holds *āmra-lumbi* (or a twig with the bunch of mangoes) in her right hand while with left she supports a child Her elder son, however, stands on her right The rendering of lion and mango tree could also be seen All these figures are heavily decked in different ornaments [12]

8

Ambikā in Art: Later Phase (9th to 16th centuries A.D.) South India

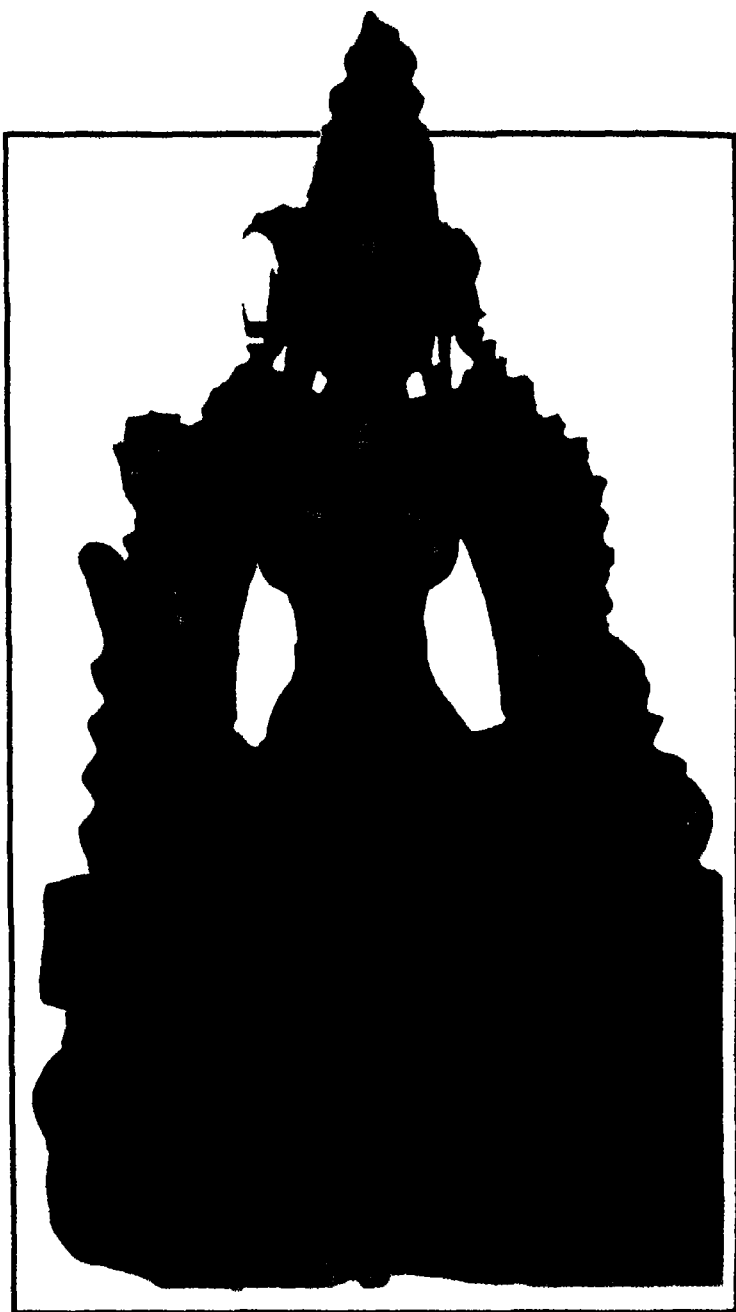
Although the rendering of Ambikā started in south India in c A D 600 (as evidenced from the examples at Bādāmi and Aihole), yet she could not attain that favoured position in the region as enjoyed by some other Yakṣīs like Padmāvatī, Jvālāmālinī and Cakresvarī However the figures of Ambikā procured from almost all parts of south India are spread over ninth to the 16th century A D The rendering of two-armed Ambikā was the most favoured form in the region We are encountered with only a few examples of her Jina-*samyukta* figures In most of the examples, the two-armed Ambikā is accompanied by her two sons and lion mount Both the sons (instead of one being in the lap) are shown on her left flank However, the rendering of *āmra-lumbi* in the hand of Ambikā was not a regular feature The south Indian images show mango tree in place of its foliages over the head of Ambikā

One of the early figures of Ambikā (Fig 59), seated in *lalitāsana* on pedestal, is found from Hagargundagi (Gulbarga, Karnataka) The two-armed Ambikā is joined by her two sons (nude) on two sides She holds an *āmra-lumbi* in right hand while the left hand is kept on thigh The figure of her lion mount is carved on left The figure, belonging to later Chalukya period (10th century A D), is now preserved in the Govt Museum, Gulbarga The oval and

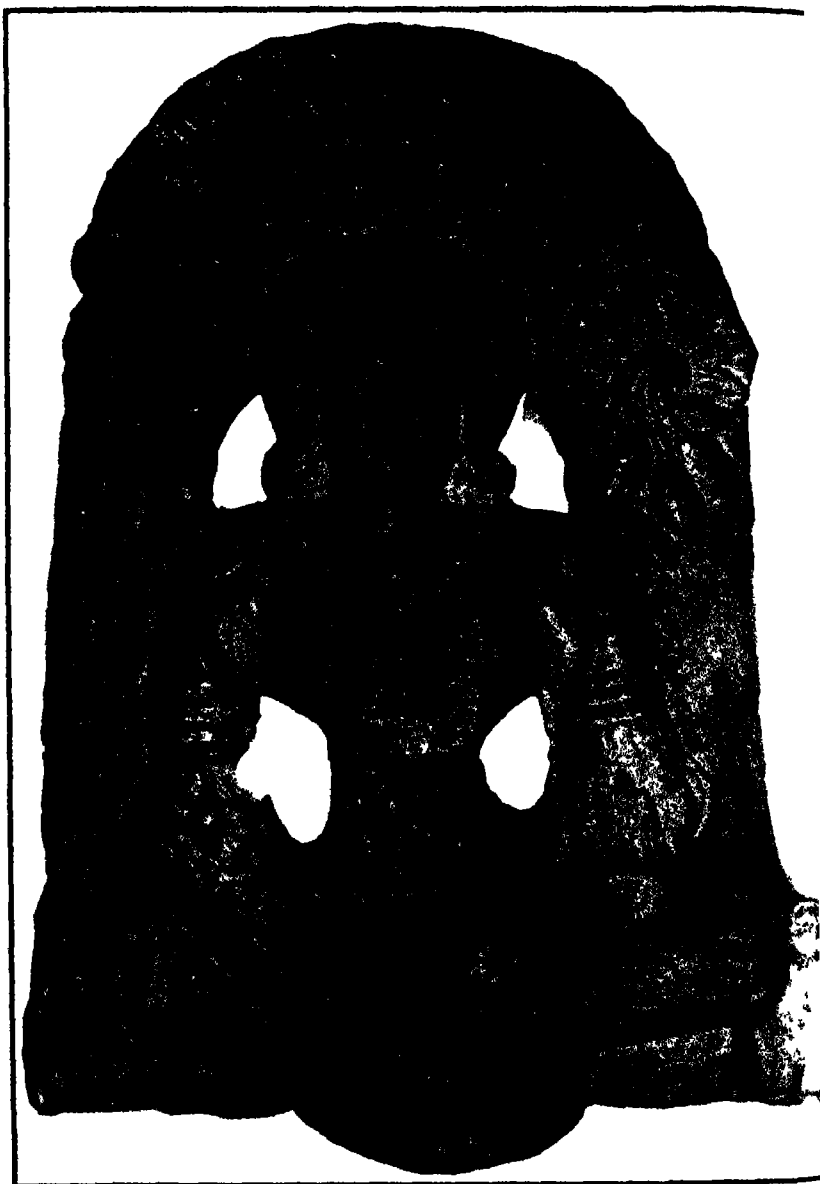
59
Hagargundagi (Gulberga, Karnataka), c 10th century

somewhat elongated face and beautiful turban like headdress are particularly interesting P B Desai has published several of the figures of Ambıkā from south India [1] Ānandamangalam (near Kāñchī) has yielded an image of Nemınātha wherein two-armed Ambıkā standing with her lion mount is carved as the Yakṣī She holds some indistinct object in her right hand while the left hand is placed on the head of her child An independent figure of two-armed Ambıkā is found from Kalugumalai (Koilpatti taluk, Dist Tinnevelly) The image, belonging to 10th-11th century A D , shows two-armed Ambıkā as standing and holding *āmra-lumbi* in left hand while her right hand is placed on the head of a female child, instead of the son or even the attendent However, both of her sons stand on left Another image of about ninth-10th century A D is found from the hill of the *chāranas* in Travancore state The two-armed Ambıkā stands with right hand in the *varada-mudrā* and left hand hanging The lion is carved on right while her both the sons stand on her left

One of her images, procured from Vengunram (north Arcot), shows the two-armed Ambıkā (Fig 60) with *āmra-lumbi* and *varada-mudrā* The image, belonging to 12th century A D , also shows lion and both of her sons near the feet One of her bronze images, belonging to 13th century A D , is known from Singanikuppam (presently in the Govt Museum, Madras, Acc No 321/57) The two-armed goddess stands gracefully in *tribhanga* on *padmāsana* with her left hand kept on the head of a garland-bearing maid (*ceti*) The small figure of her son (nude) stands on right [2] Another bronze figure of Ambıkā, fairly late, is found in the temple at Tirupparuttikkunram [3] The two-armed Yaksī stands on lotus and holds lotus bud in right hand while the left hand is hanging down There appears a tiny figure of her Jina Nemınātha on her *jatāmukuta* Another identical figure is found again from Tirupparuttikkunram The wall paintins from this place, also called Jina-Kāñchī, show four-armed Ambıkā in *Padmāsana* and holding goad and noose in her upper hands while the lower hands show the *abhaya* and the *varada-mudrā*

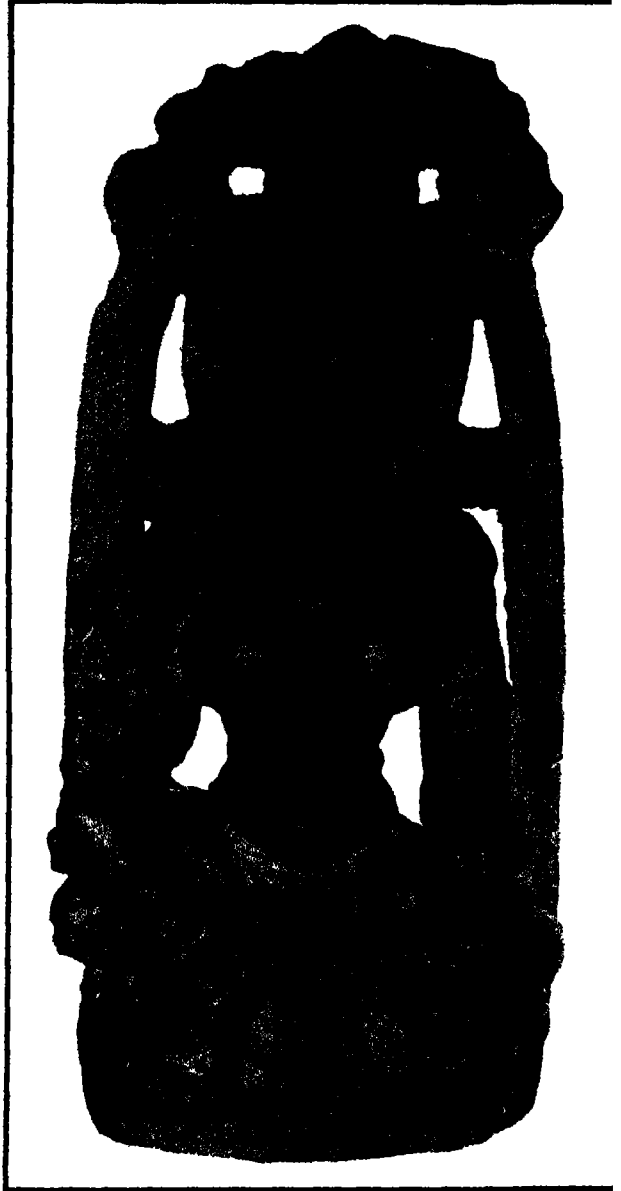
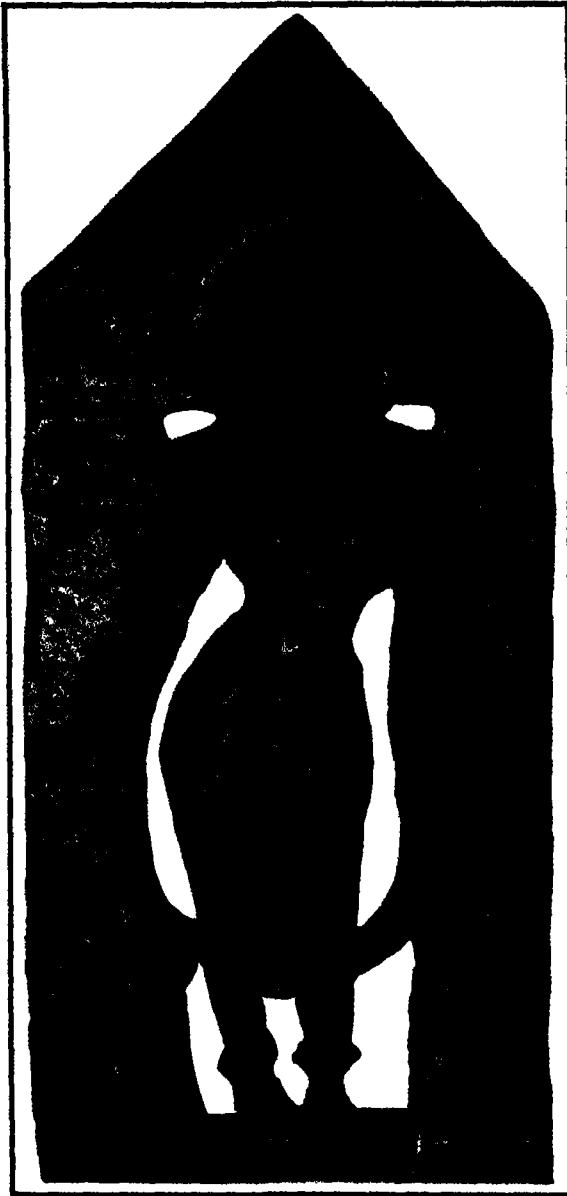
The Jainas of Tantric traditions also invoked Ambıkā One of such instances is that of Akalanka who is alleged to have vanquished his Buddhist opponents with the aid of Kūsmāndinī, another appellation of Ambıkā [4] A number of figures of Ambıkā are found from different places in Karnataka A two-armed figure from village Bankur

60
Venkunrum(North Arcot, Tamilnadu), 14th-15th century

(Gulbargā), shows her with *āmra-lumbi* and child The image, assignable to *c* 11th century A D , also shows the lion mount and mango tree The figures of Ambikā found at Ammānāgī (Hukerī, Belgaum, Pārśvanātha Bastī, 13th century A D , Fig 61), Guḍigeri (Kundagola, Dharwar, Mahāvīra Bastī, 11th century A D), Hubli (Dharwar, Anantanātha Bastī, 13th century A D , Fig 62, on page 115), Sedum (Gulbargā, Śāntinātha Bastī, *c* 12th century A D , Fig 63, on page 116), Mooḍbidrī (South Kanara, 14th century A D onwards, Fig 64, on page 117), Terḍal (Jamkhanḍī Bījāpur, Jaina temple, 12th century A D , Fig 65 on page 122), Nallūra (South Kanara, Pārśvanātha Bastī, 12th century A D , Figs 66, 67, on page 118 and 119), Vindhyagiri (Śravanabelgol, 13th century A D , Fig 68, on page 120), Chandragiri (Śravanabelgol, 13th century A D , Fig 69, on page 120), Malkheḍ (Sedum, Gulbargā, Neminātha Bastī, 11th century A D , Fig 70, on page 121) and Yadgiri (Gulbargā, Mahāvīra Bastī, 16th century A D) are specially noteworthy These figures invariably show two-armed Ambikā either seated or in *tribhanga* with lion mount and as holding *āmra-lumbi* (or lotus) and fruit (or child) The figures which do not show child in her left lap, represent both of her sons standing together In some instances from Gudigeri one of her sons rides on lion mount while the second son stands on her right The goddess, wearing *karanda-mukuta,* is usually provided with the figure of the Jina over head In few instances, the lion mount has not been shown (Mooḍbidrī) The rendering of mango tree over the head of Ambikā was popular also in Karnataka One of the beautiful figures of Ambikā (Fig 71, on page 124) is found from Jaina Bastī of Angaḍī (Chikmagalur) The profusely ornamented figure of 11th century A D shows beautiful rising creepers on both the sides with a small bunch of mango fruits hanging overhead Ambikā in *tribhanga* holds an *āmra-lumbi* in right hand while her left hand is placed on the head of her younger son, standing (nude) and holding fruit and *danḍa* However, the figure of her elder son, wearing decorated *mukuṭa* is shown sitting on her lion mount on right The ornaments are minutely carved and the features are also pleasing [5] The figure of two-armed Ambikā bearing *āmra-lumbi* and fruit and with the figures of two sons on two sides (the figure on right rides a lion) is obtained from Śravanabelgol Ambikā is profusely ornamented and wears particularly embellished tall *mukuta* An 11th century figure of

61
Ammanagi
(Belgaum, Karnataka),
13th century

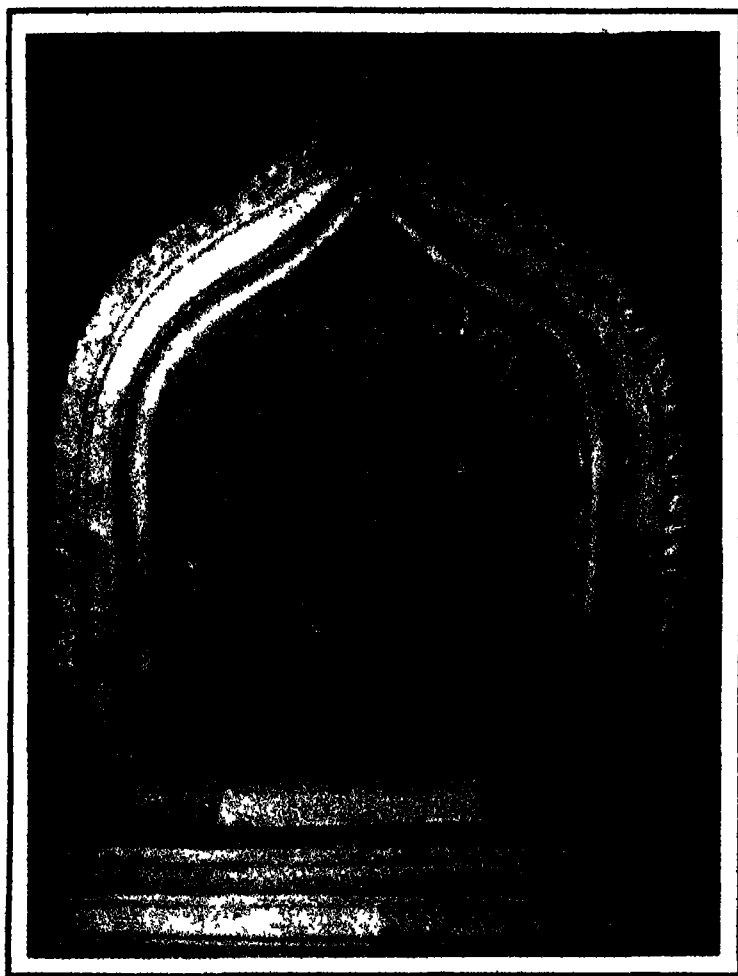
62
Hubli (Dharwar, Karnataka), 13th century (p 113)

two-armed Ambıkā (Fıg 72, on page 125) from Narayanapur (Dharwar, Karnataka) shows her ın *trıbhanga* and as holdıng *āmra-lumbı* ın rıght hand whıle the left hand kept on the head of her son ıs mutılated Her second son rıdes on lıon The figure ıs ın the Kalyānī Govt Museum Her two-armed figure wıth *āmra-lumbı* and chıld is found from the Jaına Bastī ın Angaḍī The second son and lıon mount are carved on the rıght

Humchā ın Shımoga dıstrıct has yıelded about four ındependent figures of Ambıkā, datable, between 10th and 11th centurıes A D In all the examples (Fıgs 73 to 76, respectıvely on pages 126, 128, 127 and 129), Ambıkā, seated ın *sukhāsana*, holds *āmra-lumbı* and chıld Her mount lıon and second son are carved eıther on the pedestal or on rıght flank One such figure (Fıg 77, on page 130) ıs preserved ın Shımoga Govt Museum Sınce these figures are fashıoned ın granıte the workmanshıp ıs somewhat crude Three figures of two-armed Ambıkā are found at the Hoyasala sıtes at Halebıd (Pārśvanātha temple, 2 figures, Fıg 78, on page 131) and Arsıkere (Mahāvīra temple) The figures, datable to 12th century A D, represent her as seated ın *lalıtāsana* and as holdıng

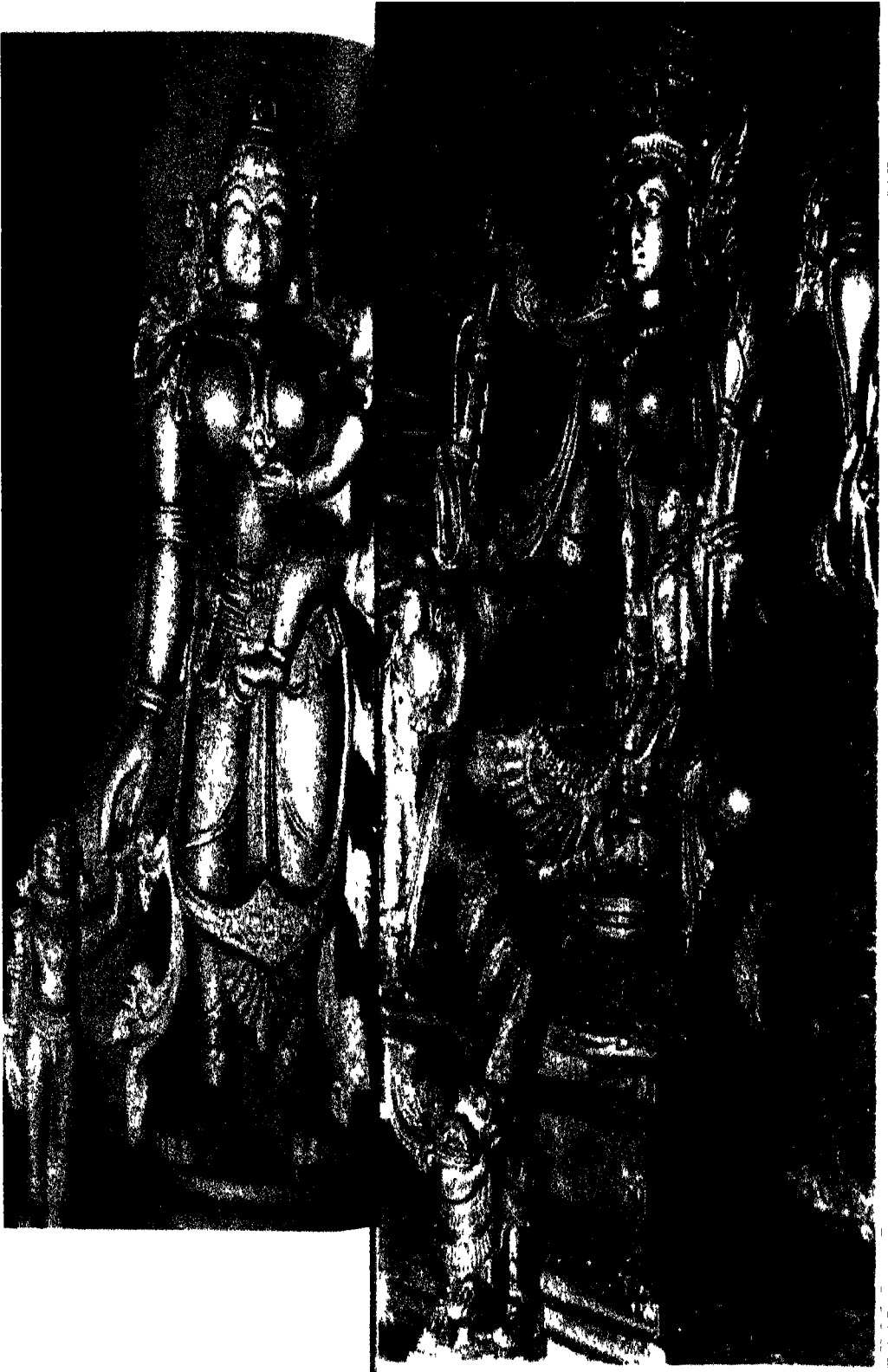
63
Sedam (Gulbarga, Karnataka), c 12th century
(p 113)

āmra-lumbi and fruit Her younger son (nude) appears on left while the elder son, riding on his mother's lion mount is carved on right In two instances the elder son shown as grown up man holds manuscript (or lotus) and fruit instead

Two figures are found from Kambaḍahallī (Māndyā, Pañcakūta, Bastī, 12th century A D , Figs 79, 80, on pages 133 and 132) In both the instances, two-armed Ambikā, seated in *lalita* pose, holds *āmra-lumbi* and fruit One of her sons stands nude on left while the elder son rides on her lion mount on right Two of her figures from Karnataka standing in *tri-bhanga* and holding *āmra-lumbi* and fruit are displayed in the National Museum, Delhi (Acc Nos 74 127 and 48 4/21) The goddess stands under a mango tree with the figure of Neminātha and her younger son, standing on left Her elder son, riding on lion, is depicted on right [56]

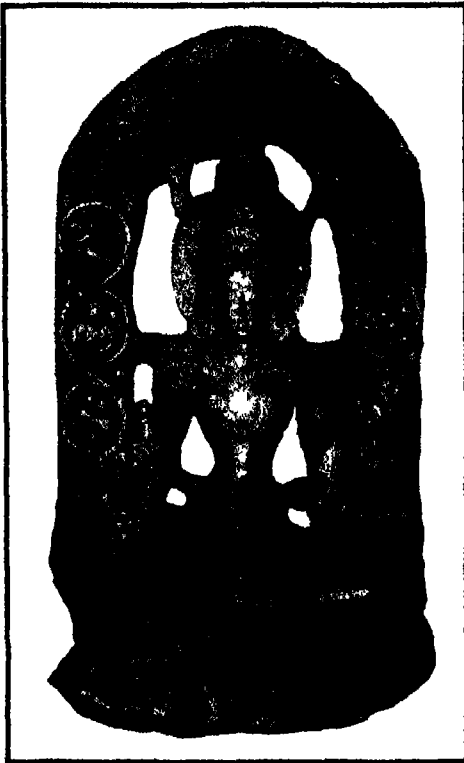
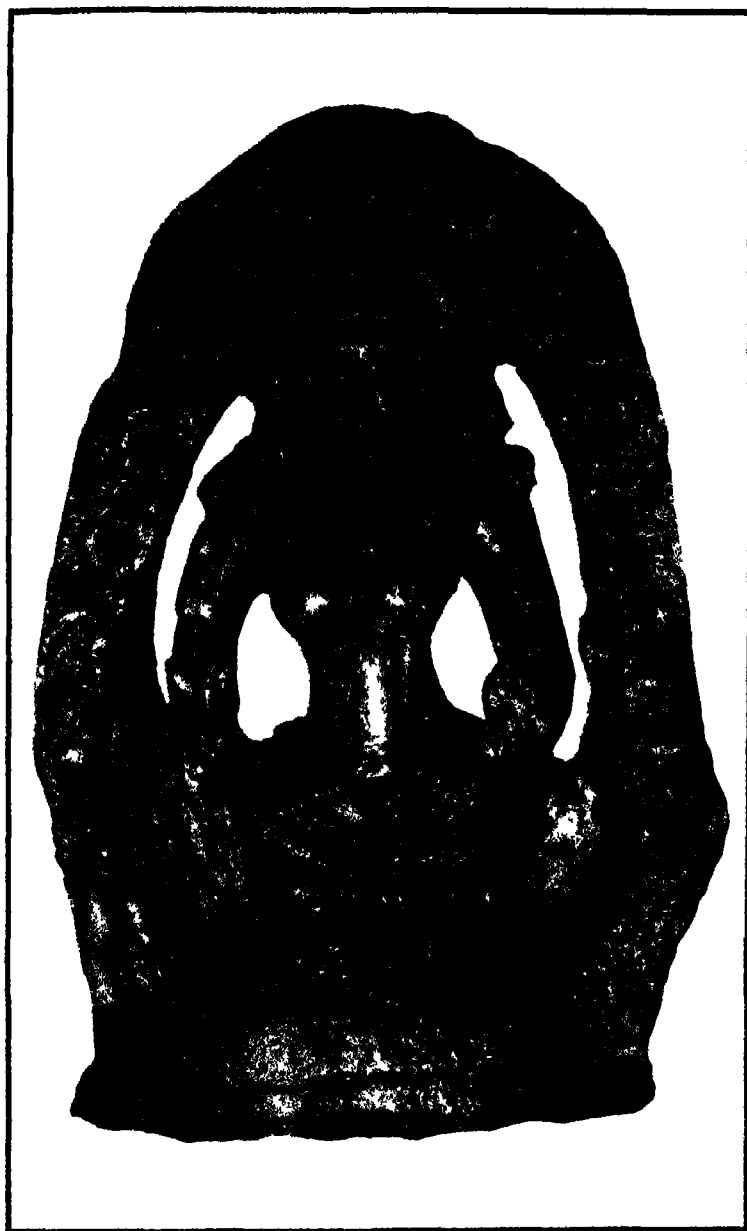
Thus Ambikā in south India is represented mainly as two-armed with only two exceptions from Karnataka, where she is carved with four hands One such figure is found from Terdal (Jamkhaṇḍī, Bījāpur) The figure, preserved in the Jaina temple, called Gonka Jinālaya, belongs to the 12th century A D Instead of her usual

lion *vāhana* an elephant is carved (on right) here with a figure of her son riding on it The beautiful image with profuse ornamentation shows the Yakṣī with *āmra-lumbi*, goad, noose and fruit The younger son, however, stands (nude) on her left The other figure (in bronze) is obtained from Nallūra (Kārkala, South Kanara) The

64
Moodbidri (South Kanara, Karnataka), 13th century (p 113)

66
Nallur (South Kanara, Karnataka), 16th century (p 113)

67
Nallur (South Kanara, Karnataka), 16th century (p 113)

68
Sravanabelgola
(Hassan, Karnataka),
10th century (p 113)

69
Śravanabelgola
(Hassan, Karnataka),
10th century (p 113)

image, belonging to 16th century, is found from the Pārśvanātha Bastī The four-armed Yakṣī, seated on double lotus with her lion mount carved below, holds fruit, disc, conch and lotus bud However, her younger child sits in her left lap while the elder son (Subhankara, nude) stands on the right

70
Melkote (Gulbarga, Karnataka) c 10th century (p 113)

65
Terdal (Bijapur, Karnataka), 12th century (p 113)

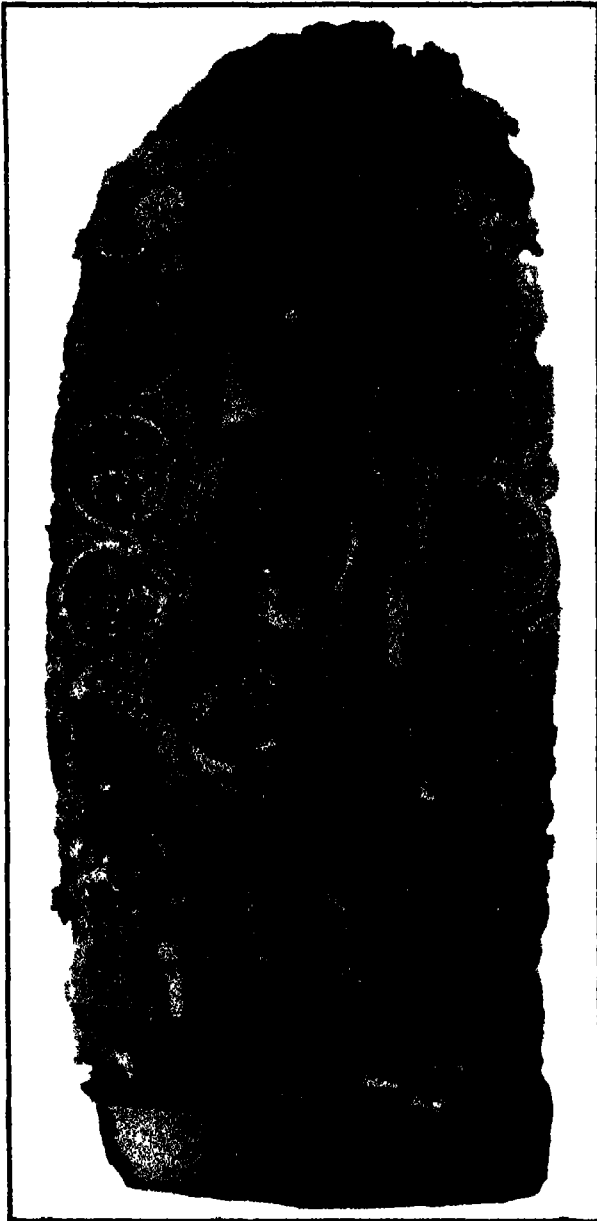
9

Ambikā in Painting

Ambikā also appears in paintings from about 12th century A D onwards Ambikā in all the examples is shown as seated in *lalita*-pose with her one leg dangling down and other being folded Her slim body is beautifully modelled in paintings with unusually narrow waist, and sharp and long eyes and nose Her serene appearance, beautifully done coiffure with small curls hanging on cheeks, prominent breasts, somewhat oblong halo, and above all, highly ornate *dhotī*, bodice and hovering scarf are also commonly noticed in all the paintings She is bedecked in ornate golden *mukuta*, long necklaces, bracelets and anklets Her *dhotī* is decorated with rosettes, cross and other designs The colour scheme in the paintings is mostly sharp but soothing

One of the paintings in the collection of U P Shah shows the Tantric form of the eight-armed Ambikā The figure, concurring with the Tantric *dhyāna-mantra* of the Digambara tradition referred to by U P Shah, shows her with corn, trident, bow and the *abhaya-mudrā* in right hands while the left ones show goad, lotus, arrow and *āmra-lumbi* The presence of lion mount makes her identification with Ambikā doubtless [1]

Motichandra has published two paintings of Ambikā from western India [2] Of these, the first is in the collection of Upādhyāyajī Śrī Vīravijayjī Śastrasamgraha, Chhānī (Vadodara Cat No 1155) The palm-leaf manuscript painting (folio No 227, size 2"×2^{3}/8"), dated A D 1161 (V S 1218), shows the two-armed Ambikā as seated on

71
Angadi (Chikmaglur Karnataka) 11th century (p 113)

a cushion [3] Her lion mount facing right is shown below the cushion She holds a baby in her right hand while the left hand holds an *āmra-lumbi*, the attributes apparently are here juxtaposed She wears beautiful green coloured *sārī* decorated with pink coloured rosettes The goddess, benign in appearance, is labelled as Ambāi

Another painting of Ambikā from the palm-leaf manuscript of the *Neminātha-caritra* of Hemacandra's *Trisasti-śalākā-purusa-caritra*, is preserved in the *Śāntinātha* Temple *Bhandāra* at Cambay The painting, dated V S 1298 (A D 1241), renders the four-armed Ambikā, having golden complexion, with a child seated in her lower right hand Of the remaining three hands, two carry *āmra-lumbi*, while the lower left bears only a mango fruit The painting reminds us of her alike renderings in the Vimala Vasahī and the Kharatara Vasahī at Mt Abu [4] Ambikā, fully ornamented and dressed in *dhotī* and fluttering scrarf, sits on a cushion in *lalitāsana* Below her cushion there appears a crouched lion The elder son (nude) Śubhankara stands close to her The goddess with smiling face wears beautiful black *sārī* decorated with white coloured cross-like design The entire colour scheme and well

72
Narayanpur (Dharwar, Karnataka), c 11th century (p 115)

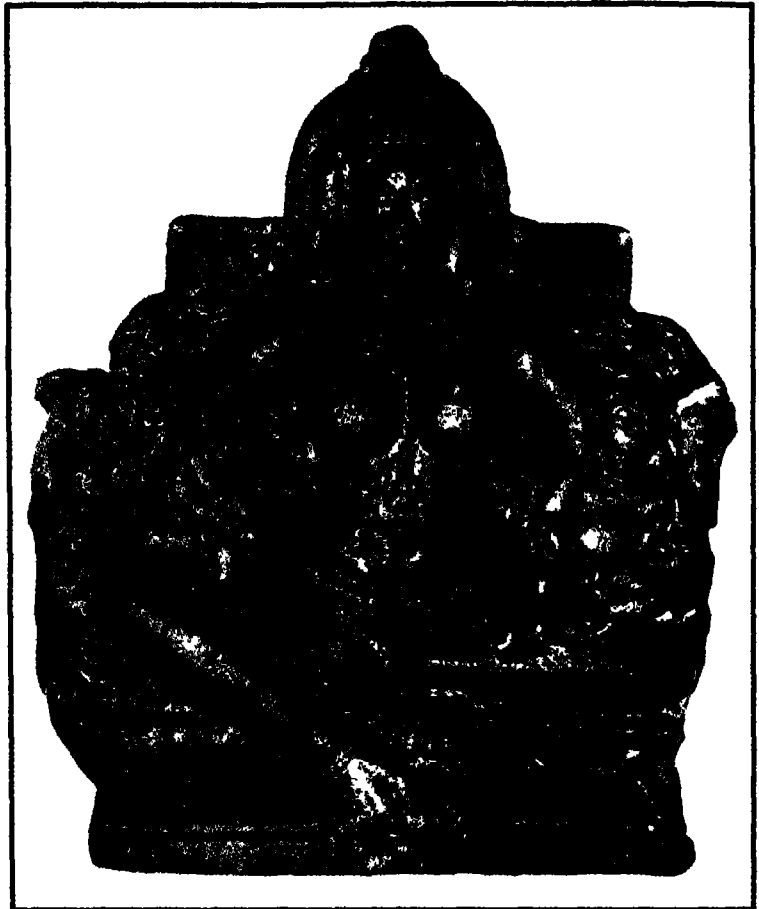
proportioned body are excellent The slim body with narrow waist and beautiful hair curls hanging on cheeks are also magnificent

S N Nawab has published a painting of two-armed Ambikā, as usual seated in *lalitāsana* on a cushion with the figure of her mount lion shown below the seat [5] The paintings, dated V S 1241 (A D 1185), renders Ambikā with a child, seated in lap, in right hand and an *āmra-lumbi* with seven mango fruits in the corresponding left The goddess, wearing green coloured *sārī* showing pink coloured resette decorations, is shown giving motherly smiling look at her son in the lap She wears a beautiful long necklace, triangular *mukuta* and hovering *dupattā*

One very interesting palm-leaf manuscript of *Pāṇḍava-caritra* by Maladhārī-Devaprabha Sūri in the Śāntinātha Bhaṇḍāra, Cambay, contains on its first folio a painting of Ambikā [6] The four-armed Ambikā sitting under a mango tree with its branches spread all around, shows the *abhaya-mudrā, āmra-lumbi, āmra-lumbi* and her son Priyankara, lying in lap The golden complexioned Ambikā, wearing lower garment, hovering scarf, *kundalas, mukuta* and other ornaments, has benign appearance Her *vāhana* lion and second son Śubhaṅkara are also

shown in the painting The figure of rampant lion is here shown standing separately The painting is datable to 13th century A D

Another painting of four-armed Ambikā is in the manuscript of the Rsabha-deva-carıtra which is now in Sangha-no Bhaṇḍāra of Patan (Gujarat)[7] The manuscript, dated in A D 1232, shows

73 Humcha (Shimoga, Karnataka), c 11th century (p 115)

Ambikā as seated in *lalita* pose on a cushion There appears her rampant lion mount, facing right, under the seat The Yakṣī supports her younger son Priyankara, seated in lap, with her lower right hand while the remaining three hands carry respectively an *āmra-lumbi*, *āmra-lumbi* and mango fruit Ambikā dressed in ornate *sārī*, showing

75
Humcha (Shimoga, Karnataka), 10th century (p 115)

74
Humcha (Shimoga, Karnataka) 10th century (p 115)

densely designed circular marks, fluttering scarf, and *mukuta*, has her elder son Śubhankara also standing (nude) on the right flank Śubhankara also holds a mango fruit in his left hand The delineation of mango tree over the head of Ambikā is beautiful

A K Coomaraswamy has also published an old Jaina *pata* on cloth, datable to c 15th century A D The four-armed Ambikā,

76
Humcha (Shimoga, Karnataka), c 11th century (p 115)

seated in *lalitāsana*, holds lotuses in her upper hands while the lower right and left hands show the *abhaya-mudrā* (actually *varada-mudrā)* and the son [8] However, the figure of her lion mount is not discernible

Thus it is apparent that in paintings, Ambikā is represented as possessing two, four and eight hands The paintings mostly corres-

77
Shimoga
(Karnataka), c
11th century
(p 115)

78
Halebid (South Kanara, Karnataka), 12th century (p. 115)

pond in details with the figures carved in the Śvetāmbara Jaina temples of western India, specially Delvāḍā (Vimala Vasahī) and Kumbhāriā In some cases, the rendering of son in the right hand and *āmra-lumbi* in the left are surprising

Ambikā is also shown in the painting of the story of Agnilā (the

Referenences

Chapter 1

1 For details consult, Desai, P B , *Jainism in South India and Some Jaina Epigraphs*, Sholapur, 1957 The principal sites yielding Jaina vestiges in south India are Bādāmi, Aihole, Ellorā, Śravanabelgola, Halebid, Humchā, Arsikere, Tirupparuttikkunram, Dānavulapādu etc
2 Chandragupta Maurya, Samprati, Khāravela, Nāgabhata II (?) and Kumārapāla Chaulukya
3 *Epigraphia Indica*, Vol I, Inscriptions, 1, 2, 7, 21, 29, Vol II, Inscriptions 5, 16, 18, 39, pp 237-40, Nahar, P C , *Jaina Inscriptions*, Vol I, Calcutta, 1918 pp 192-94, 233 (Inscription 898), Vijaya Murti (Ed), *Jaina Śilālekha Samgraha*, Pt III, Bombay, 1957, p 108
4 Unnithan, N G , 'Relics of Jainism-Ālatūr', *Jour Indian History*, Vol XLIV, Pt I, No 130, April 1966, p 542 The Jina images from Bādāmi, Aihole, Ellorā etc do not show these features
5 Consult Marshall, John, *Mohen-jo-dāro and the Indus Civilization*, Vol I, London, 1931, Pl XII, Fig 13, 14, 18, 19, 22, p 45, pl X, Chanda, R P , 'Sindh Five Thousand Years Ago,', *Modern Review*, Vol LII, No 2, Aug 1932, pp 151-60
6 Shah, U P , 'Beginnings of Jaina Iconography', *Bulletin Museums and Archaeology in U P* No 9, June 1972, p 2
7 For details consult, Shah, U P , 'A Unique Jaina Image of Jīvantasvāmī', *Journal Oriental Institute*, Vol I, No I, Sept 1951 (1952), pp 72-79, Shah, 'Sidelights on the life-time Sandal-wood Image of Mahāvīra,' *Journal Oriental Institute*, Vol I, No 4, June 1952, pp 358-68
8 Shah U P , *Akotā Bronzes*, Bombay, 1959, pp 26-28, Pl 9 a b, 12a
9 Jain, J C , *Life in Ancient India as Depicted in Jain Canons*, Bombay, 1947, pp 252, 300, 325 The earliest literary reference is found in the *Vasudeva-hindī* of Sanghadāsa Ganī (c mid 6th century A D)
10 *Trisasti-śalākā-puruṣa-caritra*, 10 11 379-80
11 It may be noted that there is no mention of Jīvantasvāmin image in the Digambara iso-canonical or literary works and as a consequence no Jivantasvāmin image is known from any of the Digambara (and even *Yāpanīya*) sites Tiwari, Maruti Nandan Prasad,' Jīvantasvāmī Images', *Bhāratī*, New series, 2, 1984, pp 78-83
12 Jayaswal, K P , 'Jaina Image of Maurya Period , *Journal Bihar and Orissa Research Society*, Vol XXIII, Pt I, 1937, pp 130-32

13 The Ayodhyā excavation has yielded a terracotta figure of *c* third century B C which is taken to be the earliest Jaina terracotta figure so far excavated in India Consult Lal, B B and Srivastava, S K, 'Perhaps the Earliest Jaina Terracotta so far excavated in India', *Madhu* (Recent Researches in Indian Archaeology and Art History), pp 329-31

14 Sircar, D C, *Select Inscriptions*, Vol I, Calcutta, 1965, pp 213-21

15 Consult Shah, U P, *Studies in Jaina Art*, Varanasi, 1955, pp 8-9, Prasad, H K, 'Jaina Bronzes in the Patna Museum', *Mahāvīra Jaina Vidyālaya Golden Jubilee Vol*, Bombay, 1968, pp 275-80 The image in the Patna Museum is procured from Chausa in Bhojpur district of Bihar

16 A colossal Tīrthankara image from the Kankālī Tīlā is dated in V S 1234 (A D 1177)

17 These narrative panels of the Kuṣāna period are on display in the State Museum, Lucknow (Acc Nos J626, J354) Consult, Buhler, G, 'Specimens of Jaina Sculptures from Mathurā', *Epigraphia Indica*, Vol II, pp 314-18, *Pauma-cariya*, 3 122-26

18 Tiwari, Maruti Nandan Prasad, *Jaina Pratimā-vijñāna*, Vārānasī, 1981, pp 49-52

19 Consult, Tripathi, L K, 'The Erotic Sculptures of Khajurāho and their Probable Explanation', *Bhāratī*, No 3, 1959-60, pp 82-104

20 अत्रैव कामदेवस्य रतेश्च प्रतिमां व्यधात्।
जिनागारे समस्ताया प्रजाया कौतुकाय स ।।
Hari-vamśa-purāna, 29 2

21 *Hari-vamśa-purāna*, 29 1-10

22 However, Ganeśa, Nava-grahas, Kṣetrapāla, Brahma-śānti and Kaparadin Yaksas, 64 Yoginīs, Śānti-devī and the parents of the Jinas were included after *c* eighth century A D

23 For details consult, Tiwari, Maruti Nandan Prasad, *op cit*, pp 29-44 The story of the transfer of embryo of Mahāvīra, the image of Jīvantasvāmin Mahāvīra and reference to Mallinātha as female Tīrthankara are not mentioned in the Digambara works

24 *Samavāyānga-sūtra*, 157, *Kalpasūtra*, 2, 184-203, *Paumacariya* 1 1-7

25 The *aṣṭa-mahā-prātihāryas*—eight chief accompanying attendants—are the *Aśoka* tree, the *deva-dundubhi*, *sura-puṣpavṛṣṭi* (scattering of flowers by gods), the *tri-cchatra* (triple umbrella), the *cāmara* (fly-whisk), the *simhāsana* (lion-throne), the *divyadhvani* (divine music) and the *bhā-mandala* (halo)—See, *Pauma-cariya*, 2 35-36, *Harivamśa-purāna*, 3 31-38, *Pratiṣthā-sāroddhāra*, 1 76-77

26 Chanda, R P, 'Jaina Remains at Rājgir' *Archaeological Survey of India, Annual Report, 1925-26*, pp 125-26, Tiwari, Maruti Nandan Prasad, 'An Unpublished Jina Image in the Bharat Kala Bhavan, Varanasi', *Vishveshvaranand Indological Journal*, Vol XIII, Nos 1-2, March-Sept

1975, pp 373-75

27 Shah, U P , *Akota Bronzes*,pp 28-29

28 आजानुलम्बबाहु श्रीवत्साङ्क प्रशान्तमूर्तिश्च। दिग्वासास्तरुणो रूपवांश्च कार्योऽर्हतां देव ।।

Brhat-samhitā, 58 45, also see, *Mānasāra*, 55 46, 71-95

29 *Vāstu-vidyā-Jina-parikaralaksana*, 22 10-12, 33-39

30 For details consult, Tiwari, Maruti Nandan Prasad, *Jaina Pratimā-vijñāna*, pp 144-47

31 *Epigraphia Indica*, Vol II, pp 202-03, 210, Bhattacharya B C , *The Jaina Iconography*, Lahore, 1939, p 48

32 Shah, U P , *Studies in Jaina Art*, pp 94-95, De, Sudhin, 'Caumukha a Symbolic Jaina Art', *Jain Journal*, Vol VI, No I, July 1971, p 27

33 Banerjea, J N , *The Development of Hindu Iconography*, Calcutta, 1956, p 461, Shukla, D N , *Pratimā-vijñāna*, Lucknow, 1956, p 315, Agrawala, P K , 'The Triple Yakṣa Statue from Rājghāt', *Chhavi*, Vol I, Varanasi, 1971, pp 340-42, Pandey, Deena Bandhu, *Notes on Indian Iconography*, Varanasi, 1978, pp 15-21, Agrawala, V S , *Indian Art*, Vārānasī, 1965, pp 49-50, 232

34 प्रशासना शासनदेवताश्च या जिनाश्(-चतुर्विंशतिमाश्रिता सदा।
हिता सुतामप्रतिचक्रयान्विता प्रयाचिता सन्निहिता भवन्तु ता ।।
ग्रहोरगा भूतपिशाचराक्षसा हितप्रवृतौ जनविघ्नकारिण ।
जिनेशिना शासनदेवतागणप्रभावशक्त्याथ शम श्रयन्ति ते।।
Hari-vamśa-purāna 66 43-45

35 Shah, U P 'Yaksa Worship in Early Jaina Literature' *Journal, Oriental Institute*, Vol III, No 1, Sept 1953, pp 61-62

36 Shah, U P , *Akota Bronzes*, pp 28-29, Shah, U P , 'Introduction of Śāsana-devatās in Jaina Worship', *Proceedings & Trans of Oriental Conference*, 20th Session, Bhubanesvara, Oct 1959, Poona, 1961, pp 141-52

37 Viṣnu, Śiva, Brahmā, Indra, Skanda Kārttikeya, Kālī, Gaurī, Cāmuṇḍā Vaiṣnavī etc —See, Banerjea, J N , *op cit*, pp 561-63

38 Tārā, Vajraśṛṅkhalā, Vajratārā, Vajrānkuśī etc —See, Bhattacharyya, Benoytosh, *The Indian Buddhist Iconography*, Calcutta, 1968, pp 56, 235, 240, 242, 297

39 Shah, U P , *Akoṭā Bronzes*, pp 28-31

40 These instances come from Deogarh (Temple 12, Uttara Pradesh, 862 A D), Patiyāna-dāi (Ambikā image, Madhya Pradesh, 11th century A D) and Bārabhujī cave (Khanḍagiri, Puri, Orissa, 11th-12th century A D)

41 Shah, U P , 'Iconography of the Sixteen Jaina Mahāvidyās', *Journal Indian Society of Oriental Art*, Vol XV, 1947, pp 114-77

42 *Sūtra-krtānga* (2 2 15) and *Nāyā-dhamma-kahāo* (129)

43 *Pauma-cariya*, 7 73-107, 7 144-4, 59-84, 67 1-3

44 *Nirvāna-kalikā*, *Mantrādhirāja-kalpa* (of Sagara-chandra Sūri, c 13th century A D), *Ācāra-dinakara* (of Vardhamāna Sūri, A D 1412) *Pratiṣṭhā-sāra-samgraha* (of Vasunandin, c 12th century A D), *Pratiṣṭhā-sāroddhāra* (of Āśādhara, c, A D 1228), and *Pratisthā-tilaka* (of Nemicandra, A D 1543).

Chapter 2

1 In the vast galaxy of Indian divinities a number of such folk-goddesses, as Revatī, Pūtanā, Śīta-pūtanā, Ṣaṣṭhī, Jaṭā-hāriṇī, Śītalā and also Bahu-putrikā, both benevolent and malevolent in character, were regarded deities mainly of infants Banerjea, J N , *The Development of Hindu Iconography*, Calcutta, 1956, pp 489-96, 563 Mitra, Debala, *Bronzes from Achutarajapur*, Delhi, 1978, p 44

2 Bhattacharya, B C , *The Jaina Iconography*, Delhi, 1974 (rep), pp 86, 104 Banerjea, J N , *op cit* , p 563 Mitra, Debala, *op cit* , p 44 Mitra, Kalipada, "Note on Two Jaina Images", *Jr Bihar-Orissa Research Society*, Vol XXVIII, Pt 2, 1942, p 205 Jain, S K "Some Common Elements in Jaina and Hindu Pantheons—I Yakshas and Yakshinīs", *Jaina Antiquary*, Vol XVIII, No 2, Dec 1952, p 22

3 Bhattacharya, B C , *op cit* , p 104

4 Banerjea, J N , *op cit* , p 563

5 Mitra, Debala, *op cit* , p 44

6 Mitra, Kalipada, *op cit* , p 205

7 Jain, S K , *op cit* , p 22

8 *Ambikā-tāḍamka* (Appendix 19 of *Bhairava-Padmāvatī-kalpa*, p 93)

9 *Bhagavatī-sūtra*, 10 5, 18 2, *Nirayāvaliyāo*, iii 4, p 79 Shah, U P , "Yakṣa Worship in Early Jaina Literature", *Journal of Oriental Institute*, Baroda, Vol III, No I, Sept 1953, pp 54-71 Misra, Ramanath, *Yaksha Cult and Iconography*, Delhi, 1981, p 53

10 Shah, U P , 'Yakṣa Worship in Jaina Literature' pp 60-65

11 Shah, U P , *Akotā Bronzes*, p 29, fn 6 Shah, U P , "Introduction of Śāsanadevatās in Jaina Worship", *Proceedings & Trans of Oriental Conference*, 20th Session, Bhubaneswar, Oct 1959, Poona, 1961, p 145

12 Shah, U P , "Introduction of Śāsanadevatās ", p 145

13 Ed Pt Dalsukh Malavania and Pt Bechardas J Doshi, L D Series, No 21, Ahmedabad, 1968

14 *Devi-māhātmya*, 2 52, 3 1, 8 9, 10 24

15 *Ambikā-devī-stuti*, (Appendix 21 of *Bhairava-Padmāvatī-kalpa*, p 96)

16 Shah, U P , *Akotā Bronzes*, pp 28-31 Shah, "Beginnings of Jaina Iconography", p 12

17 Tıwarı, Marutı Nandan Prasad, *Elements of Jaina Iconography*, p 44

18 Govt Museum, Mathurā, Acc No D7 (c 9th century A D) B65 (c 8th century A D) and State Museum, Lucknow, Acc No J 78 (c 8th century A D)

19 The figure labelled as Ambāyıkā is carved with her tradıtıonal Jına Nemınātha on 'the facade ın the group of the twenty-four Yakṣīs

20 *Nırvāna-kalıkā*, 18 22, *Trısaṣṭı-śalākāpuruṣa-carıtra*, 8 9 385-86, *Ācāra-dınakara*, 34 22

21 Rao, T A Gopınatha, *Elements of Hındu Iconography*, Vol I, Pt II, Varanası, 1971, reprınt, pp 361-66

22 *Harı-vamśa-purāna*, 66 45, *Ambıkā-devī-kapla* (61st chapter of *kalpa-pradīpa*, p 107) निषारूढ-बिम्ब-संचायं
The Jaına Yaksīs Ajıtā, Kālıkā, Mahākālī, Śāntā, Aśokā, Jvālāmālınī, Mānavī , Gaurī, Ankuśā, Jayā, Dhārınī, Cāmuṇḍā, Padmāvatī and also Sarasvatī are lıkewıse provıded wıth goad and noose ın two of theır hands

23 *Devī-māhātmya*, 8 12-23 The Mātrkās were none else but respectıve Śaktıs, ıssued forth and endowed wıth exceedıng vıgour and strength of dıfferent prıncıpal Brahmınıc deıtıes such as Brahmā, Śıva, Vısnu, Guha, (Kārtıkeya) and Indra

24 *Ambıkā-devī-stutı* of Jıneśvara Sūrı (Appendıx 21 of *Bhaırava-Padmāvatī-kalpa*, p 96)

25 धनुर्बाण-दण्डासि-चक्राम्बुजानेक-शस्त्रोदिते। सृष्टि-संहार-कर्त्रि *Ambıkā-tātanka* (as appendıx 18 of *Bhaırava-Padmāvatī-kalpa*, p 91)

26 The *Vāstu-vıdyā* of Vıśvakarmā gıves theır detaıled lıst The names of Umā, Pārvatī, Gaurī, Lalıtā, Śrıyā, Krsnā, Hımavantī, Rambhā, Sāvıtrī, Trı-jatā, Totalā, Trı-purā are ıncluded ın the lıst of twelve Guarīs whıle Totalā, Trı-purā, Saubhāgyā, Vıjayā, Gaurī, Pārvatī, Śūleśvarī, Lalıtā, Īśvarī, Māneśvarī, Umā, Vīnā, Hastınī, Trınetrā, Ramanā, Traılokya-vıjayā, Kāmeśvarī, Rakta-netrā, Caṇḍī, Janghā, Jambhınī, Navala-prabhā and Bhaıravī are referred to as twenty-four Pārvatīs The lıst of Nava-durgās ıncludes Mahālakṣmī, Nandā, Kṣemankarī, Śıvadūtī, Mahācaṇḍā, Bhramarī, Sarva-maṅgalā, Raıvatī and Harasıddhı

27 *Ambıkā-tādamka* and *Ambıkā-stavana* of Vastupāla (appendıces No 19 and 20 of *Bhaırava-Padmāvatī-kalpa*, p 92-95)

Chapter 3

1 सिंहयाना हेमवर्णा सिद्धबुद्धसमन्विता। कल्पाम्लुम्बिपुत्राभिरत्राम्बा सद्भक्तिलहृत्।।
Ūrjayanta-stave (verse 13) of *Kalpa-pradīpa* or *Vividha-tīrtha-kalpa* (*Ed Jina Vıjaya, Sınghı Jaına Series No 10, Pt I, Santıniketan, 1934*)

2 *Rūpa-maṇḍana* 6 25-26

3 इत्थ कुबेरा नरवाहणा अंबिया सीहवाहणा खित्तवालो अ सारमेअवाहणो तित्थस्स रक्खं कुणंति ।
Kalpa-pradipa, p 19
पायारसमीवे सिरिनेमिमुत्तिसहिआ सिद्धबुद्धकलिआ अंबलुंबिहत्था सिंहवाहणा अंबादेवी चिट्ठइ ।
Kalpa-pradipa, p 14

4 जिनवचसि कृतास्था संश्रिता कमलाभं समुदितसुमनस्कं दिव्यसौदामनीरुक् ।
दिशतु सततमम्बा भूतिपुष्पात्मकं न समुदितसुमनस्कं दिव्यसौ दामिनीरुक् ।।
Caturvimśatikā 88 22
सिहेसिं हेलयालं जयति खरनखैर्वीतनिष्ठेतिनिष्ठे, शुक्ले शुक्क्लेशनाशं दिशति शुभकृतौ पण्डितेखण्डिते खम् ।
याते या तेजसाढ्या तडिदिव जलदे भाति धीरातिधीरा, पत्यापत्यापनीयान्मुदितसमपराध्याघम माधमम्बा ।।
Caturvimśatikā 96 24

5 हस्तालम्बितचूतलुम्बिलतिका यस्या जनोभ्यागमद् विश्वासेवितताम्रपादपरतां वाचा रिपुत्रासकृत् ।
सा भूतिं वितनोतु नोर्जुनरुचि सिंहेधिरूढोल्लसद् विश्वासे वितताम्रपादपरताम्बा चारिपुत्रासकृत् ।।
Stuti-caturvimśatikā 22 4, also see its 24 4

6 At least in one *mantra* Ambikā is also provided with a buffalo as her *vāhana*
ओं कूष्माण्डिनि रक्ते रक्तमहिषसमारूढे शुभाशुभ कथय कथय ह्रवीं स्वाहा ।
Ambikā-devī-kalpa of Śubha-candra (in manuscript) as quoted by U P Shah, in his article 'Iconography of the Jaina Goddess Ambikā' *Jour University of Bombay*, Vol IX, 1940-41, P 149, fn 2

7 कूष्माण्डीं देवीं कनकवर्णां सिंहवाहना चतुर्भुजा मातुलिङ्गपाशयुक्तदक्षिणकरां पुत्रांकुशान्वित-वामकरा चेति ।
Nirvāna-kalikā 18 22

8 तत्तीर्थजन्मा कुष्माण्डी स्वर्णाभा सिंहवाहना । आम्रलुंबीपाशधरवामेतरभुजद्वया ।।
पुत्राकुशधरवामकरयुग्मामवलप्रभो । अंबिकेत्यभिधानेन भर्तु शासनदेवता ।।
Trisasti-śalākā-puruṣa-caritra 8 9 385-86

9 श्रीनेमिजिनस्य अम्बा देवी कनककान्तिरुचि सिंहवाहना चतुर्भुजा आम्रलुम्बिपाशयुक्तदक्षिण-करद्वया पुत्राङ्कुशासक्तावामकरद्वया च ।
Pravacana-sāroddhāra 22, p 94

10 द्विभुजा सिंहमारूढा आम्रादेवी हरितप्रभा ।
देवी कुष्माण्डिनी यस्य सिंहयाना हरित्प्रभा । चतुर्हस्ता जिनेन्द्रस्य महाभक्तिर्विराजिता ।।
Pratiṣṭhā-sāra-sangraha 5 64, 66

11 सव्येकद्युपगप्रियंकरसुतुक्प्रीत्यै करे बिभ्रतीं, दिव्याम्रस्तबकं शुभङ्करकरश्लिष्टान्यहस्ताङ्गुलिम् ।
सिंहे भर्तृचरे स्थितां हरितभामाम्रद्रुमच्छायगां, वंदारुं दशकार्मुकोच्छ्रयजिनं देवीमिहाम्रां यजे ।।
Pratiṣṭhā-sāroddhāra 3 176
धत्ते वामकटौ प्रियंकरसुतं वामे करे मञ्जरीं, आम्रस्यान्यकरे शुभङ्करतुजो हस्तं प्रशस्ते हरौ ।
आस्ते भर्तृचरे महाम्रविटपिच्छायं श्रिताभीष्टदा । यासौ तां नुतनेमिनाथपदयोर्नम्रामिहाम्रां यजे ।।
Pratiṣṭhā-tilaka 7 22

12 अम्बिकामलुम्बीपाशालम्बिदक्षिणदोर्द्वया। सपुत्राङ्कुशापृद्वामदोर्द्वया सिंहवाहना।।
Padmānanda-mahākāvya appendix Neminātha, 57

13 सा य भगवई चउब्भुआ दाहिणहत्थेसु अबलुंबि पास च धारेई। वामहत्थेसु पुण पुत्तं अंकुसं च धारेई। सिरिनेमिनाहस्स सासणदेवय त्ति निवसई रेवईगिरिसिहरे।
Ambikā-devī-Kalpa (61st chapter of *Kalpa-pradīpa*), p 107
सिंहारूढा कनकतनुरुग् वेदबाहुश्च वामे, हस्तद्वंद्वेऽङ्कुशतनुभुवौ बिभ्रती दक्षिणे च।
पाशाम्रालीं सकलजगतां रक्षणैकाग्रचित्ता, देव्यम्बा न प्रदिशतु समस्तौघविध्वंसमाशु।।
Ācāra-dinakara, Pt II, 22, p 177
सिंहारूढाम्बिका पीताम्रलुम्बिनागपाशकम्। अङ्कुशं च भया (? तथा) पुत्रं तस्य (स्या) हस्तेषु कारयेत्।।
Rūpāvatāra (As quoted by U P Shah in his paper on the Iconography of Jaina Goddess Ambikā, p 159, fn 4)

14 सिंहारूढाम्बिका पीता मुलंबि? (त्वाम्रकं) नागपाशकम्। अङ्कुशं च तथा पुत्रं तथा हस्तेष्वनुक्रमात्।।
Rūpa-maṇḍana 6 19, also see, *Devatā-mūrti-prakarana*, 7 61

15 कुष्माण्डिनी कनककान्तिरिभारियाना, पाशाम्रलुम्बिसृणिसत्फलमावहन्ती।
पुत्रद्वयं करकटीतटगं च (नेमि-) नाथ-क्रमाम्बुजयुगं शिवदा नमन्ती।।
Mantrādhirāja-kalpa 3 64

16 हरिद्वर्णा सिंहसंस्था द्विभुजा च फले वरम्। पुत्रेणोपास्यमाना च सुतोत्सङ्गा तथाम्बिका।।
Aparājita-prccā, 221 36

17 *Ambikā-stavana* (as appendix 20 of the *Bhairava-Padmāvatī-kalpa*, p 95)

18 हस्तविन्यस्तसहकारफललुम्बिका, हरतु दुरितानि देवि जगत्यम्बिका।
(As quoted by U P Shah in his paper 'Iconography of Ambikā', p 150, fn 3)

19 Ramachandran, T N , *Tirupparuttikkunram and Its Temples*, Madras, 1934, p 209

20 Burgess, J , 'Digambara Jaina Iconography', *Indian Antiquary*, Vol XXXII, 1903, pp 463, pl IV, fig 22

21 *Bhairava-Padmāvatī-kapla*, Appendices Nos 16-19-21

22 दुष्टसचूर्णिनि! क्षुद्रविद्राविणि! शत्रुसंचूर्णिनि! धार्मिका-रक्षिणि! देवि! सृष्टिसंहारकर्त्रि! दिव्ये! देवेन्द्रनागेन्द्रभूपेन्द्रचन्द्रस्तुते!
Ambikā-tātaṅka (Appendix 18 of *Bhairava-Padmāvatī-kalpa*, p 91)

23 कूष्माण्डिके! ह्रूं नमो देवि! अम्बिके! ह्र सदा सर्वसिद्धिप्रदे! अलं रक्ष रक्ष मा देवि! वादे, विवादे, रणे, कानने, शत्रुमध्ये, श्मशाने, अग्नौ, गिरौ, रात्रौ सन्ध्याकाले, विहस्तं, निरस्तं, नग्नस्थ, निषण्णं, प्रमत्तं भयैर्व्याघ्रसिंहैर्ग्रहैश्च रुद्धं तथा व्यालवेतालभूपालभीतं, ज्वरेणाभिभूतं, कृतान्तेन नीतं, नरेण ग्रस्तं नैराक्षसैर्देवि! अम्बालये! त्वत्प्रसादात् शान्तिकं, पौष्टिकं, वश्यमाकर्षणं, स्तम्भने, मोहनं, दुष्टसंचूर्णन, धार्मिकारक्षणम्।
Ambikā-tāṭanka (Appendix 18 of *Bhairava-Padmāvatī-kapla*, p 91)
Jinaprabha Sūri invokes her as the remover of obstacles (निवारेइ विग्घसंघायं) and bestower of *rddhi-siddhi* (दीसंति अणेगरूवाओ रिद्धिसिद्धीओ)
Ambikā-devī-kapla (61st chapter of Kapla-pradīpa, p 107-08)

24 ओं ह्रीं अम्बिके! ह्रा ह्रीं ह्रां ह्रीं क्लींब्लू स ह्स्क्लह्रीं नम ।
Ambıkā-stuti(appendıx 17 of *Bhaırava-Padmāvatī-kalpa* p 90)
ओं ह्रीं आम्रकूष्माण्डिनि! ह्स्क्लह्रीं नम । (अयं मूलमन्त्र) ।
Ambıkā-tāḍamka (Appendıx 19 of *Bhaırava-Padmāvatī-kalpa*, p 92)

25 ओं ह्रीं अम्बे! ओं क्रीं ह्रीं ह्रा ह्रीं क्लीं ब्लू स ह्स्क्लह्रीं नम । इदं यन्त्र पवित्रपट्टके यक्षकर्दमकणवीरपुष्पैर्जाप्यं दिनसप्तकेन द्वादश सहस्राणि, तत पुरुघृतमधुखण्डमिश्रजपाकुसुम-दशांशचूर्णेन गुटिकाशत (12) त्रिकोणकुण्डे होम । ततोम्बिका सिद्धा स्यात्। विश्वक्षोभण-स्थापकर्षण-पात्रावतार-स्वप्न देशसिद्धिर्मुद्गलादिग्रहनिग्रह च विदधाति । अन्यदपि हितं सम्पादयति ।
Ambıkā-tāḍamka, (appendıx 19 of *Bhaırava-Padmāvatī-kalpa*, p 93)

26 व्यालोलालम्बमानप्रवणरणझणत्किङ्किणीक्वाणरम्य, ध्वस्तध्वान्त समन्तान्मणिकिरणगणाडम्बरोल्लासितेन ।
देवी दिव्यांशुकान ध्वजपटपटलैः शोभमानं विमानं, लीलारूढा भ्रमन्ती भुवनकृतनतिः पातु मामम्बिका सा ।।
या देवी दिव्यदामाञ्चितचिकुरभरामोदमुग्धालिमाला, भास्वन्माणिक्यमालामिलदमलमहोमण्डलीमण्डिताङ्गा ।
सम्मुक्ताताराहारैर्गगनतलगतास्तारकास्तर्जयन्ती, कम्रालङ्कारभासा हसितरविकरा पातु मामम्बिका सा ।।
Ambıkā-ṣtaka, (appendıx 16 of *Bhaırava-Padmāvatī-kalpa*, p 88)

27 सान्द्राम्रालुम्बिहस्ता तरलहरिगता बालकाभ्यामुपेता, ध्याता या सिद्धकामैर्विघटितडमरा साधकैर्भक्तियुक्तै ।
रक्ता रागानुरक्तै स्फटिकमणिनिभा क्लेशविध्वंसधीभि,पीता वश्यानुभावैर्विहितजनहिता पातु मामम्बिका सा ।
Ambıkā staka, (appendıx 16 of *Bhaırava-Padmāvatī-kapla*, p 89)

28 *Ambıkā staka*, (appendıx 16 of *Bhaırava-Padmāvatī-kapla*, 3-6 p 88-89)

29 क्लीं प्रचण्डे! प्रसीद प्रसीद क्षण ब्लूं सदा प्रसन्ने! विधेहीक्षणम् ।
स सता दत्तकल्याणमालोदये! ह्स्क्लह्रीं नमस्तेम्बिके! अङ्कस्थपुत्रद्वये ।।
इत्थमद्भुतमाहात्म्यमन्त्रस्तुते! क्रोंसमालीढषट्कोणयन्त्रस्थिते! ।
ह्रींयुतेम्बे! मरुन्मण्डलालङ्कृते! देहि मे दर्शनं ह्रीं त्रिरेखावृते! ।।
Ambıkā-stutı, verses 4-5 (appendıx 17 of *Bhaırava-Padmāvatī-kapla*, p 90)

30 सिंहारुढा सुतयुगविभूषिता कम्रनम्रमध्यगता । साम्बादेवी तीर्थाधिवासिनी हरतु मम दुरितम् ।।
आम्रहस्ते! महासिंहयानस्थिते । धनुर्बाणदण्डासिचक्राम्बुजानेकशस्त्रोदिते
Ambıkā-tātanka (appendıx 18 of *Bhaırava-Padmāvatī-kapla*, p 91)

31 "ऐं ह्स्क्लह्रीं ह्सौ नम । सहस्तत्रय-जाप , रक्तध्यानेन मंजिष्ठारुणवसना स्वर्णाभरणभूषिताङ्गीं सिंहारुढामङ्गुलीलग्नैकडिम्भा अङ्कस्थद्वितीयडिम्भा हेमवर्णा चतुर्भजामुपरितनवामकराङ्कुशामुपरितनदक्षिणकरात्ताम्रलुम्बीमधस्तनदक्षिणकरबीजपूरामधस्तनवामकरपाशा देवीमम्बिकां ध्यायेद् एकेनैवासने(न) जप कार्य । रक्तध्यानेन विशिष्टफलमफलं रागवश्यादि स्वप्नोपदेशश्च ।
Ambıkā-tādamka, (appendıx 19 of *Bhaırava-Padmāvatī-kalpa*, p 92)

32 देवी चतुर्भुजा शंखचक्रवरदपाशान्यस्वरूपेण सिंहासनस्थिता शांतिद्विभुजास्थिता पार्श्वदेवकन्या
As quoted by U P Shah, ın hıs paper 'Iconography of Ambıkā', p 161

33 आम्रकुष्माण्डीमष्टभुजां शखचक्रधनु परशुतोमरखड्पाशकोद्रवपौष्टिकै देवीं
As quoted by U P Shah *op-cıt* , p 161, fn 1

34 Shah, U P , *op-cıt* , P 163

35 देवदेवीगणै सेविताङ्घ्रिद्वये जागरूकप्रभावैकलक्ष्मीमये ।
Ambıkā-stutı, verse 8 (appendıx 17 of *Bhaırava-Padmāvatī-kalpa*, p 90)

36 *Ambıkā-devı-Kalpa*, 61st Chapter of *kalpa-pradīpa*, pp 107-08

37 For detaıls consult, Shah, U P , 'Iconography of Ambıkā', pp 147-48

Chapter 4

1 Shah, U P , *Akotā Bronzes*, pp 20-31, pls 10 and 14
2 *Ibid* , pp 30-31, pl 14
3 *Ibid* , pp 29-31, 33-44, 48-49, pls 10, 14, 22, 25-27, 29-31, 34, 41 44b 45a, 45c
4 *Ibid* , pp 30-31, pl 14
5 *Ibid* , pp 35-49, pl 49
6 *Ibid* , pp 30-31, pl 14, Shah, U P , *Jaina Art and Architecture*, (Ed A Ghosh), Vol I, pp 139-40
7 Shah, U P , *op cit* , pp 28-29, pl 10b
8 Tiwari, Maruti Nandan Prasad, *Elements of Jaina Iconography*, p 44
9 Tiwari, Maruti Nandan Prasad, *Jaina Pratimā-vijñāna*, p 225

Chapter 5

1 The attributes here and elsewhere are reckoned clockwise starting from the lower right hand
2 Shah, U P , *op cit* , pp 49-51, 53-60, pls 48a, b, 50a, c, 46b, 51 55, 57a, b, 59-62, 65 and 68
3 *Ibid* , pl 50a, c , 48a, b
4 The figures from Akotā are now deposited in the Baroda Museum and National Museum, Delhi (Acc No 68 190)
5 Devkar, V L , 'Two Recently Acquired Jaina Bronzes in the Baroda Museum,' *Bull Museum and Picture Gallery, Baroda*, Vol XIV, 1962, pp 37-38
6 Agrawala, R C , 'Some Interesting Sculptures of the Jaina Goddess Ambikā from Marwar', *Journal of Indian Historical Quarterly*, Vol XXXII, No 4, Dec 1956, pp 434-35
7 Shah, U P 'Iconography of Jaina Goddess Ambikā, p 154
8 Tiwari, Maruti Nandan Prasad, *Elements of Jaina Iconography*, pp 117-23
9 Sankalia, H D , 'Jaina Iconography', *New Indian Antiquary*, Vol II, 1939-40, pp 508-09
10 Sharma, B N , *op cit* , p 52
11 Agrawala, R C , Goddess Ambikā in the Sculptures of Rajasthan', *Quarterly Journal Mythic Society*, Vol XXXIX, No 2, July 1958, p 90
12 *Ibid*, p 91
13 Shah, U P , *op cit* , p 154
14 Gadre, A S , 'Seven Bronzes in the Baroda State Museum, *Bull, Baroda Museum*, Vol I, Pt II, 1944, p 49
15 Sankalia, H D , *op cit* , p 509
16 Shah, U P , *op cit* , p 159

17 *Ibid*, p 164
18 *Ibid*, p 155

Chapter 6

1 Tiwari, Maruti Nandan Prasad, 'Iconography of the Jaina Yaksī Ambikā at Deogarh', *Vishveshvaranand Indological Journal*, Vol XIX, Pts I-II, 1981, pp 242-46
2 The figures are mostly on the enclosure wall of temple No 12 (about 40 figures), door-lintels (temple Nos 12, 4, 5) and the free-standing pillars near temple Nos 1, 4, 12, 14, 26, and 29 (13 figures)
3 *Nirvāna-kalikā* 18 22, *Trisastī-śalākā-purusa-caritra* (8 9 385-86) and the *Ācāra-dinakara* (34 22, p 177)
4 Tiwari, Maruti Nandan Prasad, *Elements of Jaina Iconography*, pp 75-76
5 For details see, Cunningham, A , *Archaeological Survey of India Report* (Central India), Vol IX, Varanasi, 1966 (Rep) p 32, Amar, Gopilal, 'Patiān-dāi Eka Gupta-kālīna Jaina Mandira', *Anekānta*, Year 19, No 6, February 1967, p 344, Pramod Chandra, *Stone Sculpture in Allalhabad Museum*, Bombay, 1970, p 162, Tiwari, Maruti Nandan Prasad', a Nonpareil Ambikā Image from Patiān-dāi', *Jain Journal*, Vol XVIII, No 2, Oct 83, pp 45-53
6 Sharma, B N , *op cit*, p 31
7 Khan, Mohd Abdul Waheed and Jain, Balchandra, *Jaina Art and Architecture*, (Ed A Ghosh) Vol III, pp 573, 582

Chapter 7

1 Khan, Mohd Abdul Waheed and Jain Balchandra, *Jaina Art and Architecture*, (Ed A Ghosh) Vol III, p 564
2 *Ibid*, Vol I, p 166
3 Prasad, H K , 'Jaina Bronzes in the Patna Museum', *Mahāvīra Jaina Vidyālaya Golden Jubilee Volume*, Bombay, 1968, p 289
4 Mitra, Kalipada, 'Note on Two Jaina Images', *Journal of Bihar Orissa Research Society*, Vol XXVIII, Pt 2, 1942, pp 198-207
5 Mitra, Debala, 'Some Jaina Antiquities from Bankura', West Bangal, *Journal of the Asiatic Society*, Vol XXIV No 2, 1985, pp 131-34, Banerjee, P , *Jaina Art and Architecture*, (Ed A Ghosh), Vol I, pp 153, 155-56, 161
6 Mitra, Debala, *Bronzes from Achutarajapur*, p 44
7 Ibid , p 44
8 Mohapatra, R P , *Jaina Monuments of Orissa*, Delhi, 1984, pp 232-35, 98, 101, 114-15, 125, 133 The author has wrongly identified the

female figures in the images showing tutelary couple with children as Ambikā These images possibly represent the parents of the Jinas

9 Joshi, Arjun, 'Further Light on the Remains at Podasingidi', *Orissa Historical Research Journal*, Vol X, No 4, 1962, p 31
10 Mitra, Debala, 'Śāsanadevīs in the Khaṇḍagiri Caves', *Journal of the Asiatic Society*, Vol I, No 2, 1959, pp 129, 132
11 Sharma, B N , *Jaina Art and Architecture* (Ed A Ghosh), Vol III, p 541, Sharma, B N , *Jaina Images*, Delhi, 1979, pp 101-106
12 Mitra, Debala, *Bronzes from Achutarajapur*, pp 45-48

Chapter 8

1 Desai, P B , *Jainism in South India and Some Jaina Epigraphs*, Sholapur, 1963, pp 37, 64, 69, 73, 173, 184, 194
2 Srinivasan, K R , *Jaina Art and Architecture* (Ed A Ghosh), Vol III, pp 599-600
3 Ramachandran, T N , *Tirupparuttikkunram* and Its Temples, p 20
4 Desai, P B , *op cit* , p 173
5 Shah, U P , *op cit* , pp 154-55
6 Sharma, B N , *op cit* , p 54

Chapter 9

1 Shah, U P , 'Iconography of Jaina Goddess Ambikā', p 161
2 Motichandra, *Jaina Miniature Paintings from Western India*, Ahmedabad, 1949, pp 140-41
3 Nawab, Sarabhai M , *Jaina Paintings*, Vol I, Ahmedabad, 1980, p 77 fig 169, Col Pl, 22
4 *Ibid* , pl 7, Shah, U P , *op cit* , p 156, Brown, W Norman 'Early Śvetāmbara Jaina Miniatures', *Indian Arts and Letters*, Vol III No 1 (New Series), 1929, p 17
5 Nawab, Sarabhai, M , (Ed), *Jain Chitrakalpalatā*, Ahmedabad, 1940, pp 2-4, fig 7
6 Shah, U P , *op cit* , p 157, Nawab, Sarabhai, M , *Jaina Paintings*, p 71, fig 118
7 Nawab, Sarabhai M , *op cit* , pp 60-61, pl 12, fig 34
8 As quoted by U P Shah in his article 'Iconography of Ambikā', p 157
9 Ramachandran, T N , *Tirupparuttikkunram and Its Temples*, pp 157-60, pls XXIX, XXX, figs 83-84, Shah, U P , *op cit* , p 149

Appendix-A

Temples of Ambikā

Besides several literary references to the ancient images and temples of Ambikā, mainly found in the *Kalpa-pradīpa* of Jinaprabha Sūri (first half of the 14th cent A D),[1] we also come across a few existing archaeological remains of ancient temples of Ambikā, ranging in date between *c* eighth century A D and the 16th century A D [2] One of the earliest temples of Ambikā, datable prior to A D 784 (probably to mid-8th century A D), is at Mt Girnar in Gujarat The temple belonged to the Digambara sect [3] An inscription of *samvat* 1249 (A D 1192) refers to the pilgrimage of Vastupāla, the famous Jaina minister of the Vaghelā regent Vīra-dhavala of western India, to the temple of Ambikā on Raivataka hill (Mt Girnar) [4] Jinaharsa Sūri also refers to the visit of Vastupāla-Tejapāla to the temple of Ambikā on Mt Girnar He further mentions that the two brothers caused the construction of a big *maṇḍapa* in the Ambikā temple and also the *parikara* of the image of Ambikā They also installed the images of Neminātha, Caṇḍapa, and his elder brother Malladeva [5] An eulogy given at the end of the golden lettered copy of the *Kalpa-sūtra* also refers to the construction of the temple of Ambikā on the Girnar hill by a *śresthin* Śāmala in *samvat* 1524 (A D 1467) [6] The present temple on the Mt Girnar apparently appears to be the construction of the 15th century A D Thus we have a long history of the construction and restoration of the temple of Ambikā on Mt Girnar from *c* eighth century A D to the 14th century A D

Another temple, again possibly of Digambara affiliation, and attributable to *c* late 10th or early 11th century A D , is found near Thān in Saurashtra (Gujarat)

The exquisitely carved unique image of Ambikā from Patiān-dāi temple in Satna district of M P is indeed a cult image of *c* 11th century A D The image, presently preserved in the Allahabad Museum, originally was installed in the *sanctum sanctorum* of the Patiān-dāi temple

Another temple, possibly of pre-medieval or early medieval founding was found at Kodināra in Saurashtra Vastu-pāla had founded a

temple dedicated to Ambikā at Kāshrada (Kāśindrā), near Karnāvatī (Ahmedabad) in Gujarat (The temple was founded between A D 1225 and 1235) The 24th *deva-kulikā* in the Lūna Vasahī complex (Mt Abu, Rajasthan, 2nd quarter of the 13th century A D) also enshrines a large cult image of Ambikā,[7] which possibly suggests that this *deva-kulikā* was dedicated to Ambikā An independent shrine dedicated to Dharmā-devī (Ambikā), the Yakṣī of Neminātha, is situated to the south of the Vardhamāna temple at Tirupparutti-kkunram [8]

1 The most important images and temples were in Mathurā, Ūrjayantagiri (Mt Girnar), Hastināpura, Ahicchatrā and Pratiṣṭhānpura
2 The list is mainly based on the information kindly supplied by Prof M A Dhaky
3 गृहीत-चक्राप्रतिचक्र-देवता तथोर्जयन्तालय-सिंह-वाहिनी।
शिवाय यस्मिन्निह सन्निधीयते क्व तत्र विघ्ना प्रभवन्ति शासने।।
Hari-vamśa-purāna, 66 44
4 *Jaina Tīrtha Sarva Samgraha* (Ed Ambalal Premchand Shah), Vol I, Ahmedabad, 1943, p 128
5 *Ibid* , p 128
6 श्री-अम्बिका-महादेव्या ऊर्जयन्ताचलोपरि। प्रासाद कारित प्रौढ सामलेन सु-भावत ।।
Jaina Tīrtha Sarva Samgraha, Vol 1, Pt I, pp 128-29
7 The figure of Ambikā is a later replacement but the *parikara* is original
8 Ramachandran, T N , *op cit* , p 20

Appendix-B

Jaina Texts and Their Dates (A.D.)

1 *Ācāra-dinakara* of Vardhamāna Sūri—1412
2 *Ādi-purāna* of Jinasena—c early 9th century
3 *Aparājita-prcchā* of Bhuvanadeva—13th century
4 *Bhairava-Padmāvatī-kalpa* of Mallisena Sūri—1047
5 *Caturvimśati-Jina-caritra* of Amaracandara Sūri—1241
6 *Caturvimśatikā* of Bappabhatti Sūri—c latter half of the eighth century
7 *Hari-vamśa-purāna* of Jinasena of Punnāta-gana—783-84
8 *Kahāvalī*—c eighth century
9 *Kalpa-pradīpa* or *Vividha-tīrtha-kalpa* of Jinaprabha Sūri—c 1335
10 *Māna-sāra*—c seventh-eighth century
11 *Mantr-ādhirāja-kalpa* of Sāgaracandra Sūri—c 12th-13th century
12 *Nirvāna-kalikā* of Pādalipta Sūri III—c A D 900
13 *Padma-purāna* of Ravisena—676
14 *Pratisthā-sāra-samgraha* of Vasunandin—c 12th century
15 *Pratisthā-sāroddhāra* of Āśādhara—first half of 13th century
16 *Pratisthā-tilaka* of Nemicandra—1543
17 *Pravacana-sāroddhāra* of Nemicandra Sūri—12th century
18 *Rūpamandana* and *Devatā-mūrti-prakarana* of Sūtradhāra Mandana—15th century
19 *Stuti-caturvimśatikā* or *Śobhana-stuti* of Śobhana Sūri—c 973
20 *Tiloya-pannattī* of Yativrsabha—c eighth century
21 *Trisasti-śalākā-purusa-caritra* of Hemacandra Sūri—latter half of the 12th century
22 *Uttara-purāna* (of Mahā-purāna) of Gunabhadra—c 897
23 *Vāstu-vidyā* of Viśvakarman—late 11th or early 12th century

Appendix-C

Eulogies

(i) श्रीअम्बिकाष्टकम्

व्यालोलालम्बमानप्रवणरणझणत्किङ्किणीक्वाणरम्य
ध्वस्तध्वान्त समन्तान्मणिकिरणगणाडम्बरोल्लासितेन।
देवी दिव्यांशुकाना ध्वजपटपटलै शोभमान विमान
लीलारूढा भ्रमन्ती भुवनकृतनति पातु मामम्बिका सा ।।१।।

या देवी दिव्यदामाञ्चितचिकुरभरामोदमुग्धालिमाला-
भास्वन्माणिक्यमालामिलदमलमहोमण्डलीमण्डिताङ्गा।
सम्मुक्तातारहारैर्गगनतलगतास्तारकास्तर्जयन्ती
वस्त्रालङ्कारभासा हसितरविकरा पातु मामम्बिका सा ।।२।।

या कौबेरं विहाय स्वपतिपरिभवात् साधुदानप्ररूढात्
स्थान श्रान्तातिमार्गे श्रमशमनकृते सश्रिता चूतवृक्षम्।
क्षुत्क्षामौ वीक्ष्य पुत्रौ कृतसुकृतवशात् प्रार्थयन्ती फलानि
क्षिप्र सम्प्राप तानि स्वचरितमुदिता पातु मामम्बिका सा ।।३।।

देवी याऽत्रोपविष्टा सरणिगतपतिं वीक्ष्य कम्प दधाना
स्मृत्वा श्रीरैवताद्रिं व्यवसितमरणा साधुधर्मं स्मरन्ती।
आरुह्योत्तुङ्गश्रृङ्ग प्रपतनविधिना दिव्यदेवत्वमाप्ता
जैनेन्द्रे पादपीठे सततनतशिरा पातुमामम्बिका सा ।।४।।

या पश्चात्तापतप्त गतमदमदन दुष्कृत स्व स्मरन्ती
दष्ट्रास्य पिङ्गनेत्र खरनखरकर केसरालीकराल।
पुच्छाच्छोटप्रकम्पावनिवलयतल दिव्यसिह स्वकान्त
सरूढा याति नित्य जिनपतिनिलये पातु मामम्बिका सा ।।५।।

सान्द्राम्रालुम्बिहस्ता तरलहरिगता बालकाभ्यामुपेता
ध्याता सा सिद्धकामैर्विघटितडमरा साधकैर्भक्तियुक्तै ।
रक्ता रागानुरक्तै स्फटिकमणिनिभा क्लेशविध्वसधीभि
पीता वश्यानुभावैर्विहितजनहिता पातु मामम्बिका सा ।।६।।

देवी विद्याधरेन्द्रासुरसुरमनुजैर्वन्द्यपादारविन्दा
प्रत्यूहान्निक्षिपन्ती क्षपितकलिमला बिभ्रती विश्वरक्षाम्।
जैनेन्द्र शासन या प्रकटयति महोत्साहशक्त्या स्वभक्त्या
नित्य नाम्ना नराणां विशदशिवफला पातु मामम्बिका सा ।।७।।

एवं वृत्ताष्टकेन स्तुतिमुखरमुख सत्स्तुतिं य करोति
ध्यानाधीनान्तरात्मा प्रशममुपगतो नित्यमेकाग्रचित्त ।
प्रातर्मध्ये निशाया शयनतलगतो यत्र कुत्रापि सस्थो
देवी तस्य प्रकाम प्रकटयति पटु प्रौढमम्बा प्रसादम् ।।८।।

(From *Bhairava-Padmāvatī-kalpa* of Mallisena Sūri, Appendix 16, Ed K V Abhyankara, Ahmedabad, 1937, pp 88-89)

(ii) श्रीअम्बिकास्तुति:

ॐ महातीर्थरैवतगिरिमण्डने। जैनमार्गस्थिते। विघ्नभीखण्डने। ।
नेमिनाथाङ्घ्रिराजीवसेवापरे। त्व जयाम्बे। जगज्जन्तुरक्षाकरे।

ह्रीं महामन्त्ररूपे। शिवे। शङ्करे। देवि। वाचालसत्किङ्किणीनूपुरे। ।
तारहारावलीराजितोर स्थले। कर्णताटङ्करुचिरम्यगण्डस्थले।

अम्बिके। ह्रा स्फुरद्बीजविद्ये। स्वय ह्रीं समागच्छ मे देहि दु खक्षयम्।
ह्रा हुं त द्रावय द्रावयोपद्रवान् ह्रीं द्रहि क्षुद्रसर्पेभकण्ठीरवान्

क्लीं प्रचण्डे? प्रसीद प्रसीद क्षण ब्लूँ सदा प्रसन्ने। विधेहीक्षणम्।
स सता दत्तकल्याणमालोदये। ह्स्क्ल्ह्रीं नमस्तेऽम्बिकेऽङ्कस्थपुत्रद्वये

इत्थमद्भूतमाहात्म्यमन्त्रस्तुते। क्रों समालीढषट्कोणयन्त्रस्थिते।
ह्रींयुतेऽम्बे। मरुन्मण्डलालङ्कृते। देहि मे दर्शन ह्रीं त्रिरेखावृते।

नाशिताशेषमिथ्यादृशा दुर्मदे। शान्तिकीर्तिद्युतिस्वस्तिसिद्धिप्रदे।
दुष्टविद्याबलोच्छेदनप्रत्यले। नन्द नन्दाम्बिके। निश्चले। निर्मले।

देवि। कूष्माण्डि। दिव्याशुके। भैरवे। दु सहे दुर्जये। तप्तहेमच्छवे।
नाममन्त्रेण निर्णाशितोपद्रवे। पाहि मामघ्रिपीठस्थकण्ठीरवे।

देवदेवीगणै सेविताङ्घ्रिद्वये जागरूकप्रभावैकलक्ष्मीमये।
पालिताशेषजैनेन्द्रचैत्यालये। रक्ष मा रक्ष मा देवि। अम्बालये।

अत्र स्तुतौ गुप्तीकृतो मन्त्रस्त्वेवम्—
ॐ ह्रीं अम्बिके। ह्राँ ह्रीं ह्राँ ह्रीं क्लीं ब्लूँ स ह्स्क्ल्ह्रीं नम ।

(From *Bhairava-Padmāvatī-kalpa* Appendix 17, p 90)

(iii) अम्बिकाताटङ्कम्

सिंहारूढा सुतयुगविभूषिता कम्रनम्रमध्यगता ।
साऽम्बा देवी तीर्थाधिवासिनी हरतु मम दुरितम् ।।१।।

ॐ ह्रीं जय जय परमेश्वरि। श्रीअम्बिके। आम्रहस्ते। महासिंहयानस्थिते। किङ्किणीनूपुरक्वाणकेयूरहाराङ्गदानेकसद्भूषणैर्विभूषिताङ्गे। सर्वसल्लक्षणैर्लक्षिताङ्गे। जिनेन्द्रस्य भक्ते। कले। निष्कले। निष्पपङ्के? महाग्रानने। सिद्धगन्धर्वविद्याधरेन्द्रार्चिते। मन्त्रमूर्ते। शिवे। शङ्करे। सिद्धिबुद्धिधृतिकीर्तिकान्तिविस्तारिणि। शान्तिनिधितुष्टिहृष्टिप्रिये। शोभने। सुप्रहासे। जरे। जम्भिनि। स्तम्भिनि। मोहिनि। दीपनि। शोषणि। त्रासिनि। मोटिनि। भञ्जिनि। दुष्टसञ्चूर्णिनि। क्षुद्रविद्रावणि। शत्रुसञ्चूर्णिनि। धार्मिकारक्षिणि। देवि। अम्बे। महाविक्रमे। भीमनादे। सुनादे। अघोरे। सुघोरे। सुरौद्रे। सुरौद्रानने। चण्डिके। चण्डरूपे। सुनेत्रे। सुवक्त्रे। सुगात्रे। पवित्रे। नमन्मध्यभागे। जयन्ति। जयन्ताकुमारि। त्रैपुराङ्गि। गौरि। गान्धारि। गन्धर्वि। यक्षेश्वरि। ॐ कालि। कालि। महाकालि। योगेश्वरि। जनमार्गस्थिते। सुप्रशस्ते। धनुर्बाणदण्डासिचक्राम्बुजानेकशस्त्रोदिते। सृष्टिसहारकर्त्रि। दिव्ये। देवेन्द्रनागेन्द्रभूपेन्द्रचन्द्रस्तुते। सुवर्णे। पवित्रे। महामूल-विद्यास्थिते। ॐ वषट्कारस्वाहाकारस्वधाकारह्रींकारऐंकारबीजान्विते। दु खदारिद्र्यदौ-र्भाग्यनिर्णाशिनि। लक्ष्मीधृतिकीर्तिकान्तिविस्तारिणि। ह्रीं नमो यक्षेश्वरि। ह्रीं देवि। कूष्माण्डिके। हूँ नमो देवि। अम्बिके। ह सदा सर्वसिद्धिप्रदे। अल रक्ष रक्ष मां देवि। वादे विवादे रणे कानने शत्रुमध्ये श्मशानेऽग्नौ गिरौ रात्रौ सन्ध्याकाले विहस्त निरस्त नभ स्थ निषण्ण प्रमत्त भयैर्व्याघ्रसिंहैर्वराहैश्च रुद्ध तथा व्यालवेतालभूपालभीत ज्वरेणाभिभूत कृतान्तेन नीत नरेण उक्तं नैरयक्षसैर्देवि। अम्बालये। त्वत्प्रसादात् शान्तिक पौष्टिक वश्यमाकर्षण स्तम्भन मोहन दुष्टसञ्चूर्णन धार्मिकारक्षणम्।

(From *Bhairava-Padmāvatī-kalpa*, Appendix 18, p 91)

(iv) अम्बिकाताडंकम्

पठेत् स्मरेत् त्रिसन्ध्य यो भक्त्या जिनपशासने।
सम्प्राप्य मानुषान् लभते लभते सुभगा गतिम् ।।

अम्बे! दत्तावलम्बे! त्व मादृशा भव नित्यश ।
श्रीधर्मकल्पलतिके! प्रसीद वरदेऽम्बिके! ।।

ॐ ह्रीं आम्रकूष्माण्डिनि! ह्स्क्ल्ह्रीं नम । अय मूलमन्त्र । द्वादशसहस्राणि रक्त-कणवीरकुसुमैर्जाप , द्वादशाशेन होम । जपापुष्पमध्याद् द्वादशशतानि छायाशुष्काणि कृत्वा गुग्गुल-दधि-दुग्ध-मधु-घृतमिश्रो होमस्त्रिकोणकुण्डे देय बदरीपलाससमिधै ।

ॐ ह्रीं आम्रकूष्माण्डिनि! सर्वाङ्गसुन्दरि! इर्वी क्ष्वीं नम । अयमपि तथैव साध्य ।

ॐ ह्रीं आम्रकूष्माण्डिनि! सर्वाङ्गसुन्दरि! इर्वी क्ष्वीं स्वप्नान्तरदेश कुरु कुरु स्वाहा।
षट् सहस्राणि जाप अम्बिकामूर्ते पुरतो भोग कृत्वा सुप्यते चिन्तिताभिप्रायेण स्वप्न स्यात्।

ऐं ह्स्क्ल्ह्रीं ह्सौं नम । सहस्र ३ जाप रक्तध्यानेन मञ्जिष्ठाऽरुणवसना स्वर्णा-भरणभूषिताङ्गीं सिहारूढाम् अङ्गुलीलग्नैकडिम्भाम् अङ्कस्थद्वितीयडिम्भा हेमवर्णा चतुर्भुजा उपरितनवामकराङ्कुशाम् उपरितनदक्षिणकराताम्रलुम्बीम् अधस्तनदक्षिणकरबीजपूराम् अधस्तनवामकरपाशा देवीमम्बिका ध्यायेत् एकेनैवासने(न) जप कार्य । रक्तध्यानेन विशिष्टफलमफल रागवश्यादि स्वप्नोपदेशश्च।

ॐ ह्रीं कूष्माण्डिनि! कनकप्रभे! सिहमस्तकसमारूढे! जिनधर्मसुवत्सले! महादेवि! मम चिन्तितकार्येषु शुभाशुभ कथय कथय अमोघवागीश्वरि! सत्यवादिनि! सत्य दर्शय दर्शय स्वाहा।

अम्बिकामन्त्र सत्प्रत्यय । ॐ ह्रीं अम्बिके! ह्राँ ह्रीं ह्राँ ह्रीं क्लीं ब्लूँ स ह्स्क्ल्ह्रीं नम । अयमम्बिकामन्त्र । ॐ ह्रीं अबा अबालुबि हि लुबिया ह्रीं। १०८ षण्मासान् यावत् महाभक्त्या स्मरेत्। पुत्र लभते।

ॐ ह्रीं अबे! आँ क्रोँ ह्रीं ह्राँ ह्रीं क्लीं ब्लूँ स ह्स्क्ल्ह्रीं नम । इद यन्त्र पवित्रपट्टके यक्षकर्दमकणवीरपुष्पैर्जापो दिनसप्तकेन द्वादशसहस्राणि तत पुरुघृतमधु खण्डमिश्रजप्त-कुसुमदशाशचूर्णेन गुटिका शत १२ त्रिकोणकुण्डे होम ततोऽम्बिका सिद्धा स्यात्। विश्वक्षोभण-स्त्र्याकर्षण-पात्रावतार-स्वप्नदेशसिद्धिर्मुद्गलादिग्रहनिग्रह च विदधाति। अन्यदपि हित सम्पादयति।

ॐ आकाशगामिनि नगरपुरपाटनक्षोभिणि! रायराणासामन्तमोहिनि! ॐ अम्बिकादेवि! ह्रीं फट् स्वाहा।

जातिपुष्पै सहस्राणि १० जाप इति पूर्वसेवा। नित्य च वार २१ जाप वार ३ थूकमन्त्री वामकनिष्ठया पुण्ड्र सभावश्यम्।

ॐ आकाशगामिनि! नगरपुरपाटणक्षोभिणि! रायराणाअमात्यवशीकरणी ॐ ह्रीं अम्बिके! हु फट् स्वाहा। २१ स्मरणा।

ॐ ह्रीं अम्बिके! उज्जयन्तनिवासिनि! सर्वकल्याणकारिणि! ह्रीं नम । स्मरणा।

ॐ ह्रीं सिद्धमात अम्बिके! मम सर्वसिद्धि देहि दहि ह्रीं नम । सदा स्मरणा कार्या।

ॐ क्लीं हर हर ठ ठ सर्वदुष्टान् वशीकुरु कुरु त्रिपुरक्षोभिनि! त्रिपुरवशी-करणि! ॐ ह्रीं अम्बिके! स्वाहा। सदा स्मरणा।

ॐ नमो भगवति! कूष्माण्डिनि! क्ष्मीं ह्रीं ह्रीं शासनदेवि! अवतर अवतर घटे दर्पणे जले वाममेत काय सत्य ब्रूहि ब्रूहि स्वाहा। दीपे कन्या शुभाशुभ वक्ति।

ॐ ह्रीं रक्ते! महारक्ते प्रौं शासनदेवि! एहि एहि अवतर अवतर स्वाहा।

ॐ ह्रीं रक्ते! महारक्ते! ह्रौं ह्स्क्ल्ह्रीं ह्स्क्ल्व्लूं शासनदेवि! एहि एहि अवतर अवतर स्वाहा।

ॐ ह्रीं अम्बे! अम्बकूष्माण्डे! रक्ते! रक्तवस्त्रे! अवतर अवतर एहि एहि शीघ्रमानय आनय मम चिन्तित कार्यं कथय कथय ॐ ह्रीं स्वाहा। दीपावतारमन्त्र ।

ॐ कारसम्पुटस्थान हयरेहपरिय ।
बिंदुकलासजुत्त लिहह सनाम सयाकाल ।।
पुव्वाई अट्ठदल सु मण लिहह भुज्जपत्तम्मि।
दंसणनाणचरित्ता तव चतुरो छहि पुव्वाइ ।।
चन्दणकप्पूरेण लिहह क्रम पञ्चबाणमन्तेहिं।
अञ्चाह सेयकुसुमेहिं अट्ठुत्तर जाव ।।
कापाविअम्बिएण गधक्खयधूवकुसुमदीवेहिं।
अण्ण चिय इट्ठघुर पण ज जरइ देवएण मन्तेण ।।
पुण पुत्तह वरकण्णा दीवणमज्झम्मि मीइ ज रूव।
सद्दवा आअम्बइ सुहासुह त फुड होई ।।

(From *Bhairava-Padmavatī-kalpa*, Appendix 19, pp 92-94)

(v) श्रीअम्बिकास्तवनम् वस्तुपाल-विरिचितम्

पुण्ये गिरीशशिरसि प्रथितावतारामासूत्रितत्रिजगतीदुरितापहाराम्।
दौर्गत्यपातिजनताजनितावलम्बामम्बामह महिमहैमवतीं महेयम् ।।१ ।।

यद्वक्त्रकुञ्जरहरोद्गतसिहनादोऽप्युन्मादिविघ्नकरियूथकथाममाथम्।
कूष्माण्डि खण्डयतु दुर्विनयेन कण्ठ कण्ठीरव स तव भक्तिनतेषु भीतिम् ।।२ ।।

कूष्माण्डि! मण्डनमभूत्तव पादपद्मयुग्म यदीयहृदयावनिमण्डलस्य।
पद्मालया नवनिवासविशेषलाभलुब्धा न धावति कुतोऽपि तत परेण ।।३ ।।

दारिद्र्यदुर्दमतम शमनप्रदीपा सन्तानकाननघनाघनवारिधारा ।
दु खोपतप्तजनबालमृणालदण्डा कूष्माण्डि! पातु पदपद्मनखांशवस्ते ।।४ ।।

देवि! प्रकाशयति सन्ततमेष काम वामेतरस्तव करश्चरणानतानाम्।
कुर्वन् पुर प्रगुणिता सहकारलुम्बिमम्बे! विलम्बविकलस्य फलस्य लाभम् ।।५ ।।

हन्तु जनस्य दुरितां त्वरिता त्वमेव नित्यं त्वमेव जिनशासनरक्षणाय।
देवि! त्वमेव पुरुषोत्तममाननीया कामं विभासि विभया सभया त्वमेव ।।६।।

तेषां मृगेश्वरगरज्वरमारिवैरिदुर्वारवारणजलज्वलनोम्दवा भी ।
उच्छृङ्खल न खलु खेलति येषु धत्से वात्सल्यपल्लवितमम्बकमम्बिके! त्वम् ।।७।।

देवि! त्वदूर्जितजितप्रतिपन्थितीर्थयात्राविधौ बुधजनाननरङ्गसङ्गि ।
एतत्त्वयि स्तुतिनिभाद्भुतकल्पवल्लीहल्लीसक सकलसंघमनोमुदेऽस्तु ।।८।।

वरदे! कल्पवल्लि! त्व स्तुतिरूपे! सरस्वति!
पादाग्रानुगत भक्तं लम्भयस्वातुलै फलै ।।९।।

स्तोत्र श्रोत्ररसायन श्रुतसरस्वानम्बिकाया पुरश्चक्रे गूर्जरचक्रवर्तिसचिव 'श्रीवस्तुपाल' कवि ।
प्राप्त प्रातरधीयमानमनघ यच्चित्तवृत्ति सतामाधत्ते विभुता च ताण्डवयति श्रेय श्रिय पुष्यति ।।१०।।
(From *Bhairava-Padmāvatī-kalpa*, Appendix 20, p 95)

(vi) श्रीअम्बिकादेवीस्तुति: जिनेश्वरसूरिविरचिता

देवगन्धर्वविद्याधरैर्वन्दिते जय जयामित्रवित्रासने विश्रुते।
नूपुरारावसुनिरुद्धभुवनोदरे मुखरतरकिङ्किणीचारुतारस्वरे ।।१।।

ॐ ह्रीं मन्त्ररूपे शिवे शङ्करे अम्बिके देवि! जय जन्तुरक्षाकरे।
स्फुरत्तारहारावलीराजितोर स्थले कर्णताटङ्करुचिरम्यगण्डस्थले ।।२।।

स्तम्भिनी मोहिनी ईश उच्चाटने क्षुद्रविद्रविणी दोषनिर्णाशिनी।
जम्भिनी भ्रान्तिभूतग्रहस्फोटिनी शान्तिधृतिकीर्तिमतिसिद्धिससाधिनी ।।३।।

ॐ महामन्त्रविद्येऽनवद्ये स्वय ह्रीं समागच्छ मे देवि दुरितक्षयम्।
ॐ प्रचण्डे प्रसीद प्रसीद क्षण (हे) सदानन्दरूपे विधेहि क्षणम् ।।४।।

ॐ नमो देवि दिव्येश्वभे भैरवे जयेऽपराजिते तप्तहेमच्छवे! ।
ॐ जगज्जननि सहारसम्मार्जनी ह्रीं कूष्माण्डि! दिव्याधिविध्वंसिनी ।।५।।

पिङ्गतारोत्पतद्भीमकण्ठीरवे नाममन्त्रेण निर्णाशितोपद्रवे।
अवतरावतर रैवतगिरिनिवासिनि अम्बिके! जय जय त्वं जगत्स्वामिनी ।।६।।

ह्रीं महाविघ्नसङ्घातनिर्णाशिनी दुष्टपरमन्त्रविद्याबलच्छेदिनी।
हस्तविन्यस्तसहकारफललुम्बिका हरतु दुरितानि देवी! जगत्यम्बिका ।।७।।

इति श्रीजिनेश्वरसूरिभिरम्बिका भगवती शुभमन्त्रपदै स्तुता।
प्रवरपात्रगता शुभसम्पदं वितरतु प्रणिहन्त्वशिव मम ।।८।।
(From *Bhairava-Padmāvatī-kalpa*, Appendix, 21, p 96)

Appendix-D

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(12) 'Jaina Yaksa Gomukha kā Pratimā-nirūpana', *Śramana*, Yr 27, No 9, July 1976, pp 29-36

(13) *Jaina Pratimāvijñāna*, Varanasi, 1981

(14) *Elements of Jaina Iconography*, Varanasi, 1983

(15) 'A Non-pareil Ambikā Image from Patiān-dāi', *Jain Journal*, Vol XVIII, No 2, Oct 83, pp 45-53

(16) *Khajurāho kā Jaina Purātattva*, Khajurāho, 1987

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Appendix-E

List of Illustrations

Acknowledgement is hereby made up with thanks for each of the photographs printed herein The source of each photograph is put up (within bracket, at the end of the description) followed by the negative (in a few cases accession) number thereof All the photographs, except the ones supplied by the American Institute of Indian Studies (AIIS), Varanasi and another two which are supplied by the author himelf, are acquired from the Archives of the Photographs of Jaina Antiquities, Bharatiya Jnanpith, New Delhi ASI' stands for the Archaeological Survey of India, Government of India, with its various Circle Offices at places

1 Ambikā, Aihole (Bijapur), Megutī temple, Site Museum, Aihole, A D 634-35 (AIIS, A13-38)
2 Ambika, Akotā (Vadodara), c 6th century (Museum and Picture Gallery, Vadodara, Acc 5 141)
3 Ambikā with consort on pedestal, Akotā (Vadodara) c mid-6th century (ASI, New Delhi, 277/1961)
4 Ambikā with her consort on pedestal, Mathurā, Govt Museum Mathurā Acc No B 65, c 7th century (AIIS, 353-91)
5 Ambikā on Tīrthankara pedestal, Mathura, State, Museum, Lucknow, Acc No J 78, 8th century (AIIS, 369-11)
6 Ambika Akotā (Vadodara), 9th century (Museum and Picture Gallery, Vadodara, Acc 5 4/Ar 564)
7 Ambika, Akotā (Vadodara), 9th century (AIIS, A 24-67)
8 Ambikā (in the middle), Akotā (Vadodara), 9th century (Museum & Picture Gallery, Vadodara, Acc 5 97/Ar 554)
9 Ambikā (detached) with consort on pedestal, Akotā (Vadodara), 9th century, (ASI, Vadodara, 51/1951-52)
10 Ambikā with consort on pedestal, Akotā (Vadodara), Museum 8 Picture Gallery, Vadodara, Acc No 5/21, 9th century (AIIS, A24-73)
11 Ambika with consort on pedestal, Akotā (Vadodara), 9th century (ASI, New Delhi, 276/1961)

12 Ambikā, Kumbhāriā (Banaskantha, Gujarat), A D 1062 (Dept of Archaeology, Gujarat, Ahmedabad, 81/1963-64)

13 Ambikā, Mt Abu (Vimala Vasahi, Sirohi, Rajasthan), 12th century (ASI, Agra, 1190/1955)

14 Ambikā, western India (National Museum, New Delhi), A D 1146 (Vipin Kumar Jain, New Delhi, R2-9)

15 Rear view of the above (Vipin Kumar Jain, New Delhi, R2-10)

16 Ambikā (Lūna Vasahī, Tejapāla Temple), Mt Abu, 13th century, (ASI, New Delhi, 1171/55)

17 Ambikā, Mt Abu , (Lūna Vasahī), c 13th century (ASI, Agra, 1175/1955)

18 Ambikā, Mt Abu (Lūna Vasahī), c 13th century (ASI, Agra, 1180/1955)

19 Ambikā, Rājnāpur Khinkhinī (Akola, Maharashtra), 11th century, Central Museum, Nagpur, C 148-14)

20 Ambikā, Narsinghapur (Madhya Pradesh), 11th century (ASI, New Delhi, 1607/1962)

21 Ambikā, Ellora (Cave 32, Aurangabad, Maharashtra), 9th century (ASI, New Delhi, 977/1955)

22 Ambikā, Ellora (Cave 32), 9th century (ASI, New Delhi, 971/1955)

23 Ambikā, Ellora (Cave 32), 9th century (Vipin Kumar Jain, New Delhi, 32)

24 Ambikā, Ellora (Cave 33), A D 810-880 (ASI, New Delhi, 990/1955)

25 Ambikā, Deogarh (Lalitpur, U P), 10th century (Harish Chandra Jain, Vidisha, 32)

26 Ambikā, Deogarh 10th century (Harish Chandra Jain, Vidisha, 32)

27 Ambikā, Deogarh, *c* 10th century (AIIS, 406-17)

28 Ambikā, Deogarh, (Temple No 10,) *c* 10th century (Author)

29 Ambikā, Deogarh (Sahu Jain Museum, Acc No 136), *c* 10th century (AIIS, 406-15)

30 Ambikā, Deogarh (Sahu Jain Museum, Acc No 136), *c* 10th century (AIIS, 406-13)

31 Ambikā, Khajurāho (Pārśvanātha temple, Chhalarpur, M P) A D 950-70 (AIIS, 70-64)

32 Ambikā on door-lintel, Khajurāho, Jardian Museum, Acc No 1467, 10th century (Niraj Jain, Satna, K-142)

33 Ambikā, (close up of Fig 32) Khajurāho (Jardian Museum, Acc No 1467), 10th century (Niraj Jain, Satna, K-129)

34 Ambıkā, Khajurāho, 10th century (Nıraj Jaın, Satna, K-321)

35 Ambıkā, Khajurāho (Archaeologıcal Museum, Acc No 1608), 10th century (Nıraj Jaın, Satna, K-11)

36 Ambıkā, Pataurā (Patıān-dāı) Satna, M P (Allahabad Museum, Acc No 293), *c* 11th century (AIIS, 70-64)

37 Ambıkā, Mathurā Govt Museum, Acc No D7, *c* 9th century (AIIS, 353-89)

38 Ambıkā, Saheth, Maheth (Gonda, U P , State Museum, Lucknow, Acc No J 853), 10th century (AIIS, 369-14)

39 Ambıkā, Sıron (Lalıtpur, U P), 10th century (AIIS, 480-92)

40 Ambıkā wıth Kubera, Chandpur (Lalıtpur U P), 10th century (ASI, New Delhı, 10/1960)

41 Ambıkā, Chanderı (Guna, M P) 11th century (ASI, New Delhı, BCD-52)

42 Ambıkā, Karı-talaı (Jabalpur, M P , Bhopal Museum, Acc No 97), 10th century (AIIS, 241-7)

43 Ambıkā, Vıdısha (M P), c 10th century (Harısh Chandra Jaın, Vıdısha, Vıdısha Museum-4)

44 Ambıkā, Khukhundoo (Gorakhpur, U P) 12th century (State Museum, Lucknow, O 334)

45 Ambıkā, Jabalpur dıstrıct, M P , (Ranı Duravatı Museum, Acc No 137) *c* 11th century (AIIS, 240-40)

46 Ambıkā , Gandharvapurī (Gandhāwal Ujjaın, M P), 10th century (local museum, Acc 45), (Suresh Jaın, Bhopal)

47 Ambıkā, Dhubela (Nowgong, M P), 11th century (Balchandra Jaın, Jabalpur, 1775)

48 Ambıkā, Hınglajagarh (Mandsaur, M P , Central Museum, Indore), *c* 10th century (AIIS, 318-6)

49 Ambıkā, Hınglajagarh (Mandsaur, M P , State Museum, Bharatpur, Acc No 293), *c* 10th century (AIIS, 234-41)

50 Ambıkā at pedestal, Hınglajagarh (Mandsaur, M P), *c* 10th century (AIIS, 317-100)

51 Ambıkā, Ahār (Tıkamgarh, M P) 9th century (Balachandra Jaın, Jabalpur, 4169)

52 Ambıkā, Sınghpur (Shahdol, M P), 10th-11th century A D (Nıraj Jaın, Satna, S-741)

53 Ambıka, Antra, (Shahdol, M P , Bırla Museum, Bhopal, Acc No 335), *c* 10th century (AIIS, 241-41)

54 Ambıkā, Darhat (Hamırpur, U P , State Museum, Lucknow, Acc N G312), 13th century (AIIS, 370-13)

55 Ambıkā, Darhat (Hamırpur, U P , State Museum, Lucknow, Acc No 66,225/G314), 13th century (AIIS, 370-24)

56 Ambıkā, Orıssa, c 10th century (National Museum, New Delhı, 4003/63, 63/940)

57 Ambıkā, Khanḍagırı (Bārābhujī Gumphā) (Purı, Orıssa), 11th-12th century (Author)

58 Ambıkā Khanḍagırı, 11th-12th cèntry (Harısh Chand Jaın, Delhı, BBO-308)

59 Ambıkā, Hagargundagı (Gulberga, Karnataka, Govt Museum, Gulbarga), c 10th century (AIIS, 276-47A)

60 Ambıkā, Venkunrum (North Arcot, Tamılnadu), 14th-15th century (Dept of Archaeology ın Tamılnadu, Madras, 5)

61 Ambıkā, Ammanagı (Belgaum, Karnataka), 13th century (Parasurama Bhatt, Udıpı, BJB-760)

62 Ambıkā, Hublı (Dharwar, Karnataka), 13th century (Parasurama Bhatt, Udıpı, BJB-661)

63 Ambıkā, Sedam (Gulberga, Karnataka), c 12th century (Parasurama Bhatt, BJB-511)

64 Ambıkā, Moodbıdrı (South Kanara, Karnataka), 13th century (Bharatıya Jnanpıth, Ch-44)

65 Ambıkā, Terdal (Bıjapur, Karnataka), 12th century (Parasurama Bhatt, Udıpı, BJB-947)

66 Ambıkā , Nallur (South Kanara, Karnataka), 16th century (Parasurama Bhatt, Udıpı, BJB-985)

67 Ambıkā , Nallur (South Kanara, Karnataka), 16th century (Parasurama Bhatt, Udıpı, BJB-984)

68 Ambıkā, Śravanabelgola (Hassan, Karnataka), 10th century (Bharatıya Jnanpıth, Ch-19)

69 Ambıkā, Śravanabelgola (Hassan, Karnataka), 10th century (Bharatıya Jnanpıth, Ch-8)

70 Ambıkā, Melkote (Gulberga, Karnataka), c 10 century (Parasurama Bhatt, 180-67)

71 Ambıkā, Angadı (Chıkmaglur, Karnataka), 11th century (AIIS, 180-67)

72 Ambıkā, Narayanpur (Dharwar, Karnataka, Govt Museum, Kalyanı), c 11th century (AIIS, 281-30)

73 Ambıkā, Humcha (Shımoga, Karnataka), c 11th century (Parasurama Bhatt, Udıpı, BJB-187)

74 Ambıkā, Humcha (Shımoga, Karnataka), 10th century (Parasurama Bhatt, Udıpı, BJB-191)

75 Ambıkā, Humcha (Shımoga, Karnataka), 10th century (Parasurama Bhatt, Udıpı, BJB-216)

76 Ambıkā, Humcha (Shımoga, Karnataka), c 11th century (Parasurama Bhatt, Udıpı, BJB-233)

77 Ambıkā, Shımoga, (Karnataka, Govt Museum, Shımoga), *c* 11th century (AIIS, 283-90)

78 Ambıkā, Halebıd (South Kanara, Karnataka), 12th century (Bharatıya Jnanpıth, Ch-109)

79 Ambıkā, Kambadahallı (Mandya, Karnataka), 12th century (Bharatıya Jnanpıth, Ch-80)

80 Ambıkā, Kambadahallı (Mandya, Karnataka), 10th century (Bharatıya Jnanpıth, Ch-85)